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#1245
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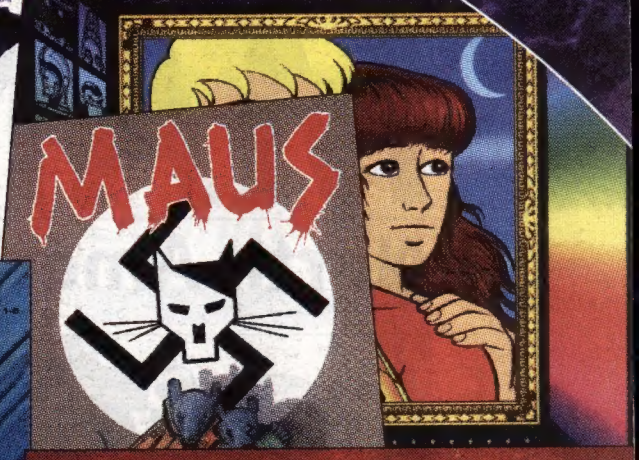

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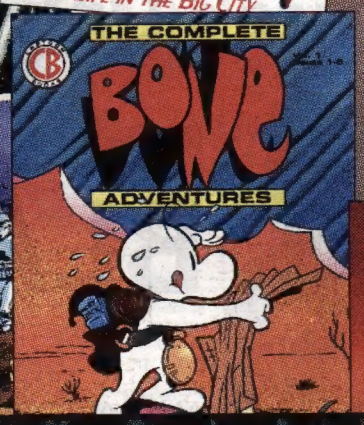

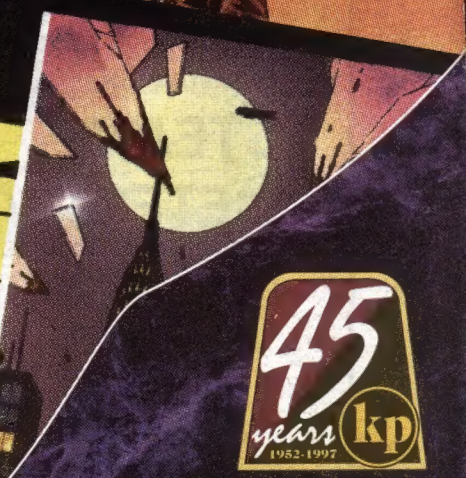

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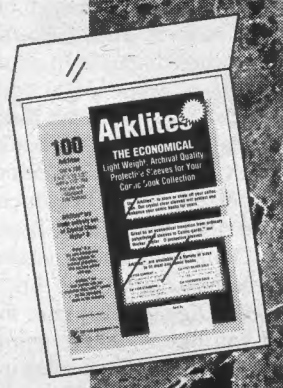

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This week in CBG

On the cover:

Collections of popular mini-series and story arcs have been a mainstay of many publishers for more than a decade. Several companies have recommendations and advice on locating the comics you'll enjoy.

Coverage begins on Page 30

Retailer News, Part One: Planet Comics owners plead guilty.

For offering two copies of *Verotika* #4 for sale in their store, Planet Comics owners pay $1500 each and receive a three-year deferred sentence.

Page 8

Retailer News, Part Two: *Spawn* helps store reach new customers

It took little effort to promote the store and the industry.

Page 56

Ask Mr. Silver Age by Craig Shutt **54**
Mr. Silver Age reveals the biggest comic book of the Silver Age.

But I Digress by Peter David **78**
People keep sending him jokes.

Dan T's Inferno by Dan Tyree **28**
His name is Dan and he's a bookaholic.

Point of View by Mark Evanier **24**
Mark was too young to watch Steve Allen when Allen was host of *The Tonight Show*.

Tony's Tips by Tony Isabella **38**
Paperback collections of ongoing titles can introduce new and old readers to those series.

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Editorial

By Maggie Thompson

This is one of the last items to be written for this issue, we've run out of room, and there's much *more* to be said! That's what we quickly realized would happen, as we pulled this issue together. Even some of the smallest of small-press publishers have produced compendia in paperback form; volume after volume has been recommended in ***CBG*** over the years — and there's *still* more coming every day. As some retailers focus increasingly on supplying customers with such packages, more and more publishers are providing the books — not just comic books — for their fans.

Within the last *couple of days*, for example, the following have reached me:

• *Chastity: Theatre of Pain* created and written by Brian Pulido, illustrated by Justiniano (Chaos!, ISBN#189124300-4, $9.95

• *Definition* by Ariel Schrage (Slave Labor, black and white, ISBN #0-943151-14-7, $12.95)

• *Gold Digger TPB* #6 by Fred Perry (Antarctic, black and white, $10.95)

• *Gon Swimmin'* by Masashi Tanaka (DC, black and white, ISBN #1-56389-380-0, $6.95)

• *JLA: New World Order* written by Grant Morrison, pencilled by Howard Porter, and inked by John Dell (DC, ISBN #1-56389-369-X, $5.95)

• *Kingdom Come* written by Mark Waid, illustrated by Alex Ross (DC, ISBN #1-56389-330-4, $14.95)

• *Luftwaffe: 1946 Collection* #1 by Ted Nomura and Ben Dunn (Antarctic, black and white, $10.95)

• *Preacher: Proud Americans* written by Garth Ennis, illustrated by Steve Dillon (DC, ISBN #1-56389-327-4, $14.95)

• *Steel : The Official Comic Adaptation of the Warner Bros. Motion Picture* (whew!) written by Louise Simonson and drawn by Jon Bogdanove and Dick Giordano (DC, ISBN #1-56389-356-8, $4.95)

• *True Faith* written by Garth Ennis, illustrated by Warren Pleece (DC, ISBN #1-56389-378-9, $12.95)

(It must be a matter of simple irony that this is the *one* week in which lovely Dark Horse trade paperbacks have happened *not* to have reached me. That company produces many, many paperbacks of a wide variety of material.)

Yet all this doesn't begin to convey the fact that publishers large and small, hot and cool, in and to-be-in, are gathering material, old classic and new upstart, into bookshelf format. In other words, our field has gone from one of periodical publications, collected by the individual who had to track through several newsstands just to try to locate the next issue, to one of a mix of those periodicals with collections of periodical material into book form. Plus a bonus of material that has seen print *only* in book form. If you've come to the field in the last five years, this may seem only to be expected. If you began collecting comics in the '60s (much less the '50s or — gasp! — the '40s), you realize how privileged we are today.

This does not necessarily confer instant long shelf life to the book or riches to the creator or publisher. Antarctic has been printing the print runs of its projects, and the *Gold Digger* print run, for example, is only 1600. (Take a look at Antarctic's material; if you like it, you're going to want to start ordering it as soon as it's published, if not in advance. If you miss out, you may never find the item, with numbers like these.)

And Moordam Comics Publisher Chris Yambar, Screaming Dodo Studios Publisher Brian Clopper, and *Apathy Kat* creator Harold Buchholz will introduce a Slap Happy Comics line which will begin with a 100-page anthology priced at $9.95 and titled *Rampage*, the idea being to showcase material from self-publishers. Publishers continue to experiment, and I have the feeling we "ain't seen nothing" yet.

Coming up in CBG

#1246 Oct. 3

Tangent
features
• More on DC's alternate universe
• A DC Price Guide
Ships Sept. 16

#1247 Oct. 10

Acme Novelty Library
features
• An interview with Chris Ware
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And coming up in the weeks ahead:
#1249 (Oct. 24) — It's really big!

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Planet Comics owners plead guilty in return for reduced sentence

By Michael Dean

Planet Comics owners Michael Kennedy and John Hunter agreed to plead guilty to two felony obscenity charges last week, after Oklahoma prosecutors offered to reduce the penalty for each defendant to a $1500 fine and a three-year deferred sentence.

The deferred sentence will require the two to meet with probation officers and avoid involvement in criminal activities during the three years. At the end of the three years, the conviction would be removed from their records.

Comic Book Legal Defense Fund Attorney Burton Joseph, who served the defense team in an advisory capacity, told ***CBG***, "It's easy for us to say they should put their heads in the noose, but the state was originally asking for, not only prison time, but *serious* time. This will leave them with no record."

Both Kennedy and Hunter initially resisted a plea bargain, turning down the state prosecutors' offer of a five-year deferred sentence and a $3000 fine, according to Joseph. In the end, however, the temptation to put the matter to an end was too great.

The alternative would have been to risk prison, as well as a felony conviction record. The original complaints, which included four felony and four misdemeanor charges, carried a combined maximum sentence of 86 years in prison, and, even after the charges were reduced to two felony offenses, said Joseph, "[Hunter and Kennedy] were always facing three to five years in prison if they lost."

Much has already been lost. Planet Comics closed its doors permanently as a result of a sudden drop in business which Hunter and Kennedy said resulted from the bad publicity surrounding the case and their eviction from their longstanding location following the police raid. Kennedy said, "I've lost my wife, my house, and my store over all of this; I need to step back and rebuild my life. Luckily, thanks to the Comic Book Legal Defense Fund, I don't have legal bills to contend with on top of everything else." CBLDF Executive Director Susan Alston estimated the cost of the case to the CBLDF has been $7300 to $8000.

Alston said the CBLDF had not been consulted in the decision to plead guilty, and news of the plea bargaining had come as an unexpected blow. "I felt like all the wind had gone out of my sails," she told ***CBG***.

The policy of the CBLDF is to only take on cases where the defendants agree not to plead guilty in exchange for a reduced penalty. "In human terms, we all share in a sense of relief that Kennedy and Hunter's long ordeal is over. And, certainly, since both have always been law-abiding citizens, it is unlikely that the deferred prison sentence would be imposed. But that in no way diminishes the fact that they were convicted in violation of their rights as Americans under the provisions of the First Amendment to the Constitution. In all likelihood, their conviction will have a chilling effect on what retailers choose to display and sell in 'high risk' jurisdictions. This is of the greatest concern to the CBLDF and, I would imagine, to the comic-book community as a whole — just as our concern that the recent upholding by the United States Supreme Court of Michael Diana's obscenity conviction in Florida will have a chilling effect on creative freedom there and in similar environments."

CBLDF Chairman Denis Kitchen said, "Obviously, Michael Kennedy and John Hunter did what they felt was in their best interests, on advice from their counsel. What's frustrating to me is that this will only encourage Oklahoma City and like-minded prosecutors elsewhere to intimidate retailers they want out of business."

Oklahoma City Police raided Planet Comics in September 1995, acting on a complaint filed by Oklahomans for Children and Families, a nonprofit obscenity watchdog group. The police confiscated several bags full of comic books and found eight titles on which initial charges against the store were based.

These charges included one count of displaying materials harmful to minors for the Verotik comic book *Verotika* #4; three counts of selling obscene materials for *Verotika* #4, the Boneyard Press title *Mighty Morphing Rump Rangers*, and the Japan Books title *Viper Series Official Art Book*; one count of trafficking in obscene materials for Fantagraphics Books' Eros titles *Screamers* #2, *Sex Wad* #2, *Nefarismo* #5, and *Beatrix Dominatrix* #2; and one count of child pornography for Frank Thorne's Eros title *The Devil's Angel*. As prosecutors reviewed the offending material in the ensuing months, charges were eventually dropped against all the titles, with the exception of *Verotika* #4. What remained were two counts of trafficking in obscene materials — two counts, because undercover officers purchased copies of *Verotika* #4 on two occasions. Police later raided Hunter's home, confiscating more than 250 personal and business computer discs, as well as the store computer.

Following the initial raid, Hunter and Kennedy were arraigned in handcuffs. Because the state argued that the two retailers were "dangerous criminals," bail was set at $25,000 apiece. Shortly thereafter, the two lost the lease to the store where they had been for six years.

Alston said, "Everyone who supported Kennedy and Hunter — through financial contributions and fundraising efforts — can take comfort in the fact that the reduction of the sentence from a possible 40-year prison term for each to a deferred sentence of three years was due in no small part to the time and energy and money that was expended on their behalf. Still, that is small comfort, indeed, when considered in the larger and more important context of the erosion of rights guaranteed under the First Amendment that their guilty plea represents."

Perspective

on the events in the news

Could the defendants have won in court? Many believe so, but the risks were considerable. Given recent events, Oklahoma City may well be the worst place in the country to be a defendant — incumbent judges and prosecutors will be running entirely on their conviction records for the rest of the century. Since "all or nothing" came down to a choice between vindication and a lengthy incarceration, it's tough to fault the retailers for making a deal.

Does this case set a precedent? Not legally. In practice, retailers are already well advised to keep abreast of the political environment in their localities. Seeing that the worst can, indeed, sometimes happen may cause many to redouble their efforts to build more social capital in their communities.

Will there be repercussions in the national media? In contrast to the flurry of "vampire slayings" stories attacking the gaming industry, the Planet Comics story generated little national coverage. With secular and religious media's attention on the deaths of Princess Diana and Mother Teresa, expect little, if any, coverage at all.

Marvel Update:

Industry observers are paying close attention, waiting to see whether Marvel Entertainment can pull off an 11th hour merger agreement with Toy Biz that will allow it to stay on track with its proposed Chap. 11 reorganization and avoid Chapter 7 liquidation. Marvel described such an agreement as "unlikely" in an Aug. 28 announcement. Toy Biz President Joseph Ahearn announced Aug. 29, "We are very disappointed that our negotiations appear to have stalled." He said Toy Biz would agree to a merger, "if it can be accomplished on terms that are fair to Toy Biz and its shareholders."

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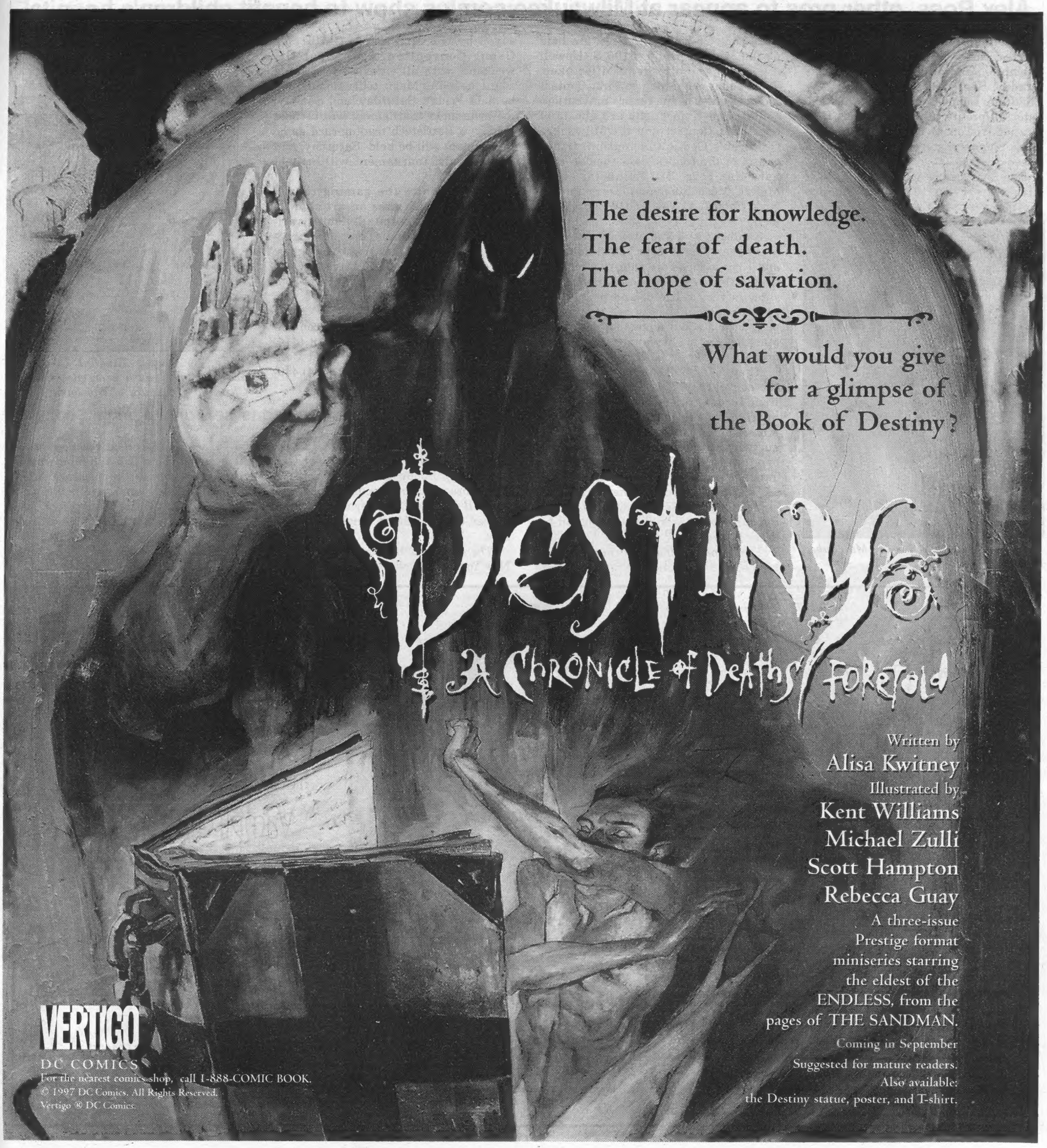
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Alex Ross, other pros to appear at Milwaukee comics show to benefit children's hospital

By Michael Dean

Alex Ross, Mike Baron, Maggie Thompson, and other pros will appear Sunday, Sept. 28, at the Milwaukee Children's Comic Convention, which donates all profits to the Children's Hospital of Wisconsin in Don Thompson's name. Approximately $15,000 has been raised over the show's three years.

The comics show intersects this year with the First Contact Science Fiction/Fantasy Convention, which runs Sept. 26-28. Both shows are held at the Midway Hotel, 5105 S. Howell Ave., near the airport in Milwaukee, and Sunday admission to First Contact includes entry to the comics convention.

Fun was had at last year's Milwaukee Children's Comic Convention.

Phil and Kaja Foglio are guests of both First Contact and the Milwaukee Children's Comic Convention. Other guests of the comics show include Barbara Kaalberg, Bill Reinholdt, John Mundt, Mark Stegbauer, Terry Pavlet, Nick Choles, Al Vey, and William Carman.

Kaalberg said she attends the show every year. "I'm a mom," she told ***CBG***, and I try to focus my charity efforts on things that will benefit children. The show is very relaxed, and people feel good because, not only are they shopping for deals, but money for admission and the auction is going to help children."

There is a $2 donation upon entry to the convention. The comics show runs from 10 a.m. to 4 p.m., with a charity auction scheduled from 11 a.m. to 1 p.m. Among the items offered in the auction will be more than 30 pieces of original art, including art by Romeo Tanghal and a Moebius *Blueberry* page, as well as *Kingdom Come* hardcovers signed by Alex Ross and *Strangers in Paradise* posters and books signed by Terry Moore.

First Contact features three gaming rooms, and tournaments will be sponsored by the Milwaukee Children's Comic Convention throughout the weekend, with all entrance fees going to the hospital. Magic tournaments will be held Friday, Saturday, and Sunday; a Warhammer tournament will be held Friday; a Battletech trading-card game tournament will be held Saturday; and a Shadowfist tournament will be held Sunday.

In addition to the gaming rooms, First Contact features an art show, a dealers' room, a hospitality suite, various discussion panels, and other programming. Guests include the Foglios, Margaret Weis, and Mike Davis. Admission to First Contact is $30 at the door for the weekend. Daily rates are also available.

Questions about the comics convention can be addressed to Drew at (414) 332-9425. Questions about First Contact can be asked of Vivian at (414) 449-8998.

Art by Romeo Tanghal is among auction items, with proceeds going to Children's Hospital of Wisconsin.

'King of the Hill' and 'Simpsons' seasons to begin Sept. 21

By Rob Allstetter

The animated *King of the Hill* series begins its second season on Fox Sept. 21 at 8:30 p.m. ET with "Texas City Twister." In the episode, Hank Hill and family members Peggy, Bobby, and Luanne must wade through chaos, as the people of Arlen, Texas, brace for an impending tornado. Guest voices for the second season of *King of the Hill* include Burt Reynolds, Stockard Channing, John Ritter, Sally Field, Carl Reiner, Jennifer Jason Leigh, Chris Rock, Paul Rodriguez, and the rock band Green Day.

The Simpsons begins its ninth season on Fox the same night with "The City of New York vs. Homer Simpson."

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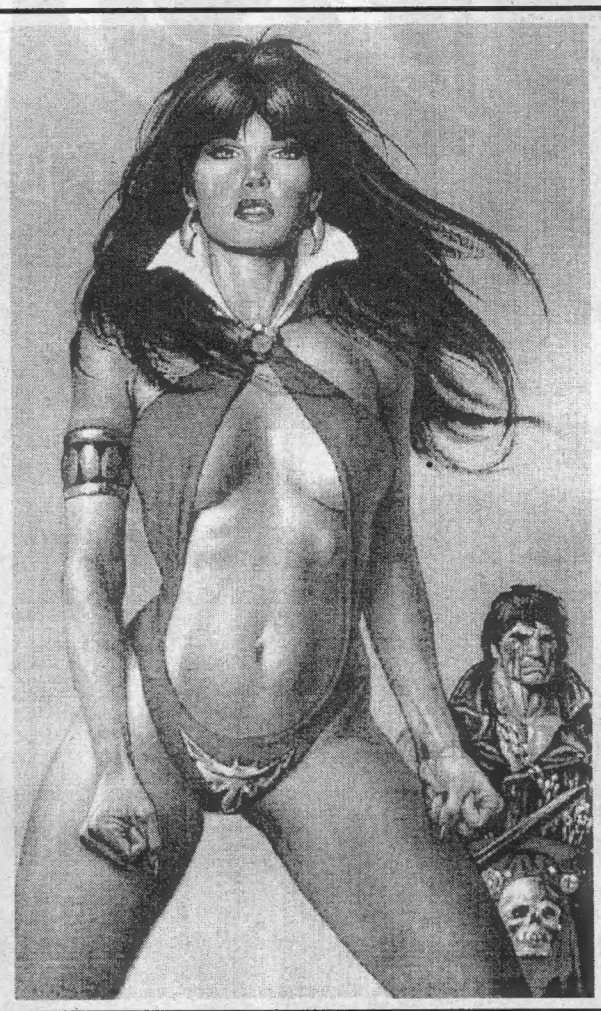

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Star Wars — Dark Force Rising #5
Usagi Yojimbo — Grasscutter #2

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MASS O' MEDIA

By Matt Brady

'Neverwhere' heads for the big screen, 'The Crow' returns again, and there's a 'Stretch' for Disney

★ The wait is over. While **Neil Gaiman**'s fantasy novel *Neverwhere* got the small-screen treatment more than two years ago in a BBC mini-series, Gaiman always had his eyes on the big screen for the story of Richard Mayhew and the Lady Door. In a perfect matchup of studio with property, Jim Henson Pictures has optioned the novel for silver-screen treatment, with **Denise DiNovi** attached to produce. According to *The Hollywood Reporter*, Gaiman will write the script for the movie, and **Jesse Dylan**, whose directing credits include music videos and television movies, will direct.

★ In tragic Hollywood news, former wrestler **Jeep Swanson**, who portrayed Bane in *Batman & Robin*, died of heart failure Aug. 18 at the UCLA Medical Center in Los Angeles. In addition to his budding career in films, Swanson, known as Jeep the Mercenary in his wrestling days, was an internationally known bodybuilder and appeared in numerous television commercials, as well as episodes of *Walker, Texas Ranger* and *The Wacky World of Sports*. Services were held Aug. 27 at Los Angeles' Forrest Lawn Memorial Park, with wrestler **Hulk Hogan** and **James Caan** giving eulogies. Swanson was 40 years old.

★ Showing as much resilience as its main characters, *The Crow* is headed back to the big screen, this time in the hands of White Zombie frontman **Rob Zombie**. What's even more unlikely than the choice of director is that the third installment, tentatively titled *The Crow: 2037*, is based on Zombie's original script which he wrote after visiting the set of the first film.

According to *Variety*, Zombie's story, featuring all-new characters, gets going in 2010, after a young boy and his mother are murdered by a Satanic priest.

One year later, the boy is resurrected as The Crow and is completely unaware of his past. He becomes a bounty hunter, which, 26 years later, pits him against his now-all-powerful murderer. Sources suggest that Zombie's script will pull the franchise away from its revenge theme and refocus it on classic horror.

Filming is expected to begin this fall. Reportedly, *Crow* creator **James O'Barr** is working on a fourth Crow film.

★ After four years away from the director's chair, horror-meister George Romero is set to return with *Chain Letter*, a story about three teen-agers who have to save themselves and their town from supernatural threats. According to *Variety*, Romero is reworking a script originally written by **Gene** (*Sudden Death*) **Quintano**. The project is currently without a studio, but backers hope to launch it into a franchise.

★ OK, if you've been wondering, here's the latest list of actors who are official cast members for the upcoming *Star Wars* prequel, which is currently filming around the globe. From the top then: **Liam Neeson, Ewan McGregor, Natalie Portman, Jake Lloyd, Ian McDiarmid, Pernilla August, Oliver Ford Davies, Oliver Walpole, Margaret Towner, Andy Secombe, Ray Park, Brian Blessed, Ralph Brown, Kenny Baker, Silas Carson, Khruv Chanchani, Celia Imrie, Terence Stamp, Ahmed Best, Frank Oz, Adrian Dunbar, Hugh Quarshie, Warwick Davies**, and **Samuel L. Jackson**. Whether you'll be able to recognize them with their special effects in the final cut is another story.

★ It used to be that a movie or television series spawned toys. Disney has plans to reverse that with *Stretch Armstrong*, a new feature film in development based on the popular elastic-armed figure. According to *The Hollywood Reporter*, **Doug Draizin**, whose credits include *Fools Rush In* and *Spy Hard*, is in charge.

★ While **Tom Clancy**'s movie series may have stalled, thanks in part to the incredibly busy schedule of **Harrison Ford**, who still has one last Jack Ryan movie left in his agreement, Clancy's television endeavors are full speed ahead. Big Entertainment and the CP Group are currently developing *Tom Clancy's Net Force* into a four-hour ABC mini-series that will air during the '98 sweeps period. According to *The Hollywood Reporter*, *Net Force* tells the story of a futuristic, elite division of the FBI that has been granted incredible powers to combat technocrime and terrorism.

★ **Barbara Eden**'s Jeannie days aren't over just yet. *Variety* reports that the original Jeannie from *I Dream of Jeannie* will have a cameo in the big-screen treatment of the '60s sitcom. Rumors have Eden playing the aunt of a new Jeannie, but no role has been set just yet. Also not set is the title role; however, **Lisa Kudrow** and **Cameron Diaz** are two names frequently mentioned for the lead.

★ Finally, to complete your collection of summer blockbusters on video, be sure to grab *Men in Black* when it ships Nov. 25. Columbia TriStar Home Video said it expects *MiB* to give *The Lost World* (with a Nov. 4 release) a run for its money, as both compete for best-selling live-action video, a record still held by *Independence Day*, with 18 million copies sold. *MiB* will retail for $22.95.

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800M2	8 x 11 1/2	Gold Age Comics	12	40	168	72
825M2	8 1/4 x 11 1/2	Super Gold Age Comics	14	46	185	74
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800M	8 x 10 3/4	Gold Age Comics	19	77	123 /1000	110
825M	8 1/4 x 10 3/4	Super Gold Age Comics	19	78	124 /1000	115

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800MY	8 x 11 1/2	Gold Age Comics	6.50	20	66	264	115
825MY	8 1/4 x 11 1/2	Super Gold Age Comics	7.25	22	73	290	120
875MY	8 3/4 x 11 1/2	Large Comics, Mags & Letter	7.50	23	75	298	130

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725S	7 1/4 x 10 3/4	Standard Comics	6.25	19	65	275
775S	7 3/4 x 10 3/4	Silver/Gold Comics	7	21	70	280
800S	8 x 11 1/2	Gold Age Comics	7.50	23	74	295
825S	8 1/4 x 11 1/2	Super Gold Age Comics	8.25	25	82	330
875S	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	27	89	356

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775T	7 3/4 x 10 3/4	Silver/Gold Comics	7.50	23	74	294
800T	8 x 11 1/2	Gold Age Comics	8	24	77	309
825T	8 1/4 x 11 1/2	Super Gold Age Comics	8.50	26	86	346
875T	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	28	91	363
SL	Slip-Lock matches width of sleeve opening		5	15	50	198

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800SHL	8 x 11 1/2	Gold Age Comics	9	26	86	343
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758UVS	7 5/8 x 10 3/4	Gold Age Comics	10	71
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The editorial department does not handle subscription and advertising questions. Check page 4 for appropriate contact information.

The best way to get in touch with us is by e-mail, fax, mail, and phone (in that order).

Chris Juricich
1808 Chestnut St.
Berkeley, CA 94702

Preston Sweet's editorial was very, uh, sweet and to the point and raises appropriate issues regarding the roles of retailers *vis-à-vis* comics creators out there who might feel that their success or failure is dependent on simply whether or not a retailer will support their title.

Bravo! Retailers are the primary risk-takers in this business, it seems to me, and kudos all around for those who've the wherewithal and requisite fortitude to stick it out in an industry which seems to be floundering toward doom every other month. Retailers. They have it so tough, for it seems that readers are spending less and reading less, for all the touted reasons stated in other areas of the industry press.

So here's to all of the crusading comics merchants who put their wares in the window every day and have remained for all these years. Kudos to those who've failed but stayed for as long as they could. Though Sweet mentions specific names of creators whose work has not been able to appear with any regularity for unstated reasons, it also brings to mind the issue that all artists face: finding time and energy to do their work. Of those who tackle the next step of self-publishing and distribution: These should understand best the hardships of the retailer's world.

I'm a non-struggling cartoonist these days myself, and when I can put together more than an hour at a time at my drawing board (or my Wacom drawing tablet), I am pleased as I can be. But my full-time job, my full-time son, and other myriad interests all compete with drawing time, so I'm left with my dream. I take the time to check out mini-press or alternative works whenever I can.

It's a shame that there are so many talented cartoonists and storytellers out there who, for one reason or another, don't get the encouragement or the venue to get their work into print. One could take the Darwinian view that those who succeed, do. Those who don't — well, sell insurance or vitamins or bag groceries or fix computers or practice law.

So thanks to all the cartoonists who put it out there and struggle along with all the retailers who lay it on the line so that we consumers can risk much more moderate amounts of money on new, possibly intriguing titles.

Hear, hear!

*[For some reason I'm reminded of a wonderful underground comic book Denis Kitchen published a couple of decades ago: **The Pagfeek Papers**. The drawing wasn't much, but the scripting was delightful — and we asked Denis when we could expect to see more from creator Mark Morrison.*

Denis said Morrison would probably never produce any more comics, having been disappointed at sales on his first — and only — issue. And sure enough: We never saw anything again from that promising talent.

Yeah, think Darwin, I guess. But I hope Morrison is happy doing whatever he went on to do.]

Robert Luedke
Creator of *Template*
Publisher for Head Press

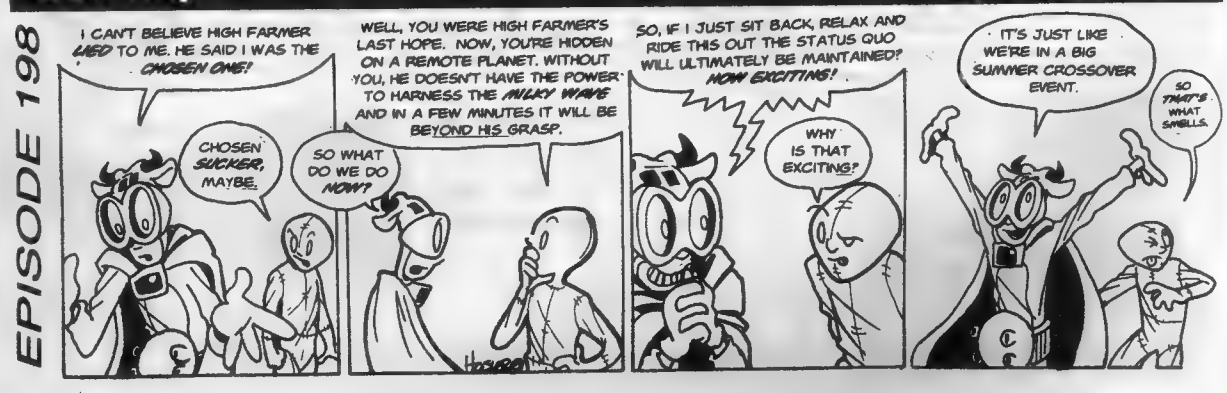
This letter is addressing comments made in the opening editorial by Preston Sweet in ***CBG*** #1242. First let me say, up front, that I have always respected Preston's business tips in *Comics Retailer* and his ability to maintain his store in the face of the diversity rained upon the comics market in the last few years. That tribute paid, let me further state that I think Preston's editorial in this issue is throwing out the baby with the bath water. To simply state, in this very visible forum, that the main problem with the comics industry is the small press, is not only inaccurate but condemning to hundreds of individuals who are, in some cases, dedicating their lives to the art form they love, because of his bad personal experiences.

Granted that there are numerous examples of small and indy press publishers who are not living up to their commitments, both to the retailers and public, but I'm sure Preston could agree that there are those out there who have bent over backward to deliver what they have promised (or in this case, solicited).

Second, is the lack of taking a publishing obligation seriously limited to the small press? What about the inability

(Continues on Page 14)

Cow-Boy By Jay Hosler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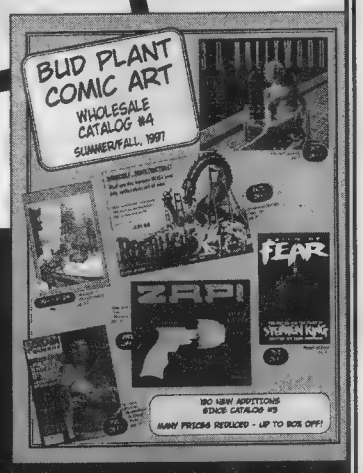

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Oh, So?

From Page 12

of Image in its first few years of publication to come anywhere close to meeting its deadlines on most of its product? What about the early years of Bill Tucci's Crusade comics? How about Jeff Smith with Cartoon Books in its early years? My point: This is not a phenomenon that is strictly limited to the current small press. In fact, with very few exceptions, *all* companies, no matter their size, have experienced periods of late shipping.

In my opinion, for you to publicly state, "the small press, or retailers' willingness to support them, is what is bringing the industry down," is a true injustice. I know of many small-press publishers who have lived up to every one of their commitments, sometimes at a loss. I personally have published and solicited 10 issues of my publications (*Template, Max Damage*, and *No Justice, No Piece!*) and have never missed on a solicitation month yet.

Going one step further, since Head Press' inception, I have brought to market both comics product and related items at a loss, just to prove to the retail community that I would stand behind my product.

Preston states that he wishes more small-press publishers would take their obligations as seriously as most retailers do theirs. Well, I've functioned as both, so let me clarify a few (possibly naive) feelings shared by Preston. There is a big difference between small press and medium to large publishers: cash flow. I think it is a safe assumption to make that a large percentage of small and indy-press publishers are still in this crazy industry right now for either their love of the medium or in the hopes of a better tomorrow, where their promising future will lie. In other words, they are either breaking even or operating their companies at a loss.

We are all aware of Sweet's successful retail background, but how long would his stubbornness last, if his business began to operate in the red each and every month? That is what many small-press publishers I talked to this summer are facing.

There were many occasions during my summer convention swing that I met with other publishers who I perceived as having very well-packaged, well-written titles, only to find that they are struggling to get the next issue to press. Why? Poor cash flow; the last issue's sales were not enough to cover the next issue's production. To add fuel to the fire, a large percentage of these same publishers create their comics in their spare time (after work, on weekends, after the kids go to bed, *etc.*) and finance their projects from disposable income from their "real world" jobs or take out loans or run their Visa cards to the limit. There is no big brother stepping in here to tell them, "Go ahead, keep the presses running, we got it covered!"

These people are betting their lives on making it in the field of their dreams. Since I have been in this self-same situation, let me clue you in: When a comic book is costing you out of pocket, you try to persevere in the hopes that better numbers are on the way, but you slow down the output to maximize what little cash flow you have to work with. The point of this whole dissertation is that small press cannot play by the same rules as the big boys. In most cases, bimonthly or quarterly is the best that can be expected.

The gamble is that the word of mouth will begin to develop between issues and the orders will grow, which in turn will facilitate more issues being published. Granted that is not always how it works, but, to use your example of Drew Hayes (*Poison Elves*), he is a perfect example of perseverance in the face of adversity. I don't know the roots of his original financial situation, but Drew kept at it through all the roadblocks threw at him and eventually landed the deal with Sirus, which brought his numbers up to a profitable level.

Does this happen with all, most, or even a decent percentage of small-press comics? No. The reality is that independent comics publishing, like other indy entertainment ventures, are a gamble at best. People with creative fire put their dreams on the table with little or no promotional backing and hope someone will notice. But how exciting is it to find that diamond in the rough from an indy band or film company or comics publisher. Anybody can publish a comic book or make a record or a film, but not everybody can do a good one or one that a large enough audience will take a shine to.

Ask even the big boys how many lame titles have they had to cancel over the last seven years (and they have big-time marketing budgets to support them).

The bottom line is that there are people in every industry who do not conduct themselves in the best spirit of the business world, and the small press is no exception. I think you'll agree that the lack of business ethics with dealing with the back-issue market or, more specifically, the recent back-issue market was a major cause for customer mistrust in the early '90s and one of the factors which led to the current downturn. Before Sweet starts to herald the end of the new, "small-press era of comics" because of our ethics, let's examine Sweet's own corner of the industry first, to see how it rated on the ethics scale.

I think that, if you take the time to look, you will find some small-press publishers are not only producing comics worth stocking and marketing, but comics with redeeming business values. Sweet has obviously not been happy with those he has tried, but there are many more out there begging for notice.

When you find them I hope you will support them in the future, because, without new blood, there will be no future for the creative part of our industry. The comics market seems to re-create itself every 20 years or so, and each of those re-creations was fostered by an influx of new talent and ideas. If Sweet chooses to abandon his small-press area, so be it, but he shouldn't condemn an entire segment of our industry becasue of his bad experiences.

But then, that's only my opinion.

[One of the differences between creators who can do projects in their spare time and retailers who run stores is that running a store is not a spare-time occupation. ***Clerking*** *in a store may be a part-time proposition — and can pull in more per-hour payment than the owner of that store makes. But* ***running*** *a store involves full-time commitment from the owner.*

His rent doesn't go down when a delivery strike complicates his getting stock. His electricity bill isn't reduced when he gets pneumonia. And, unless he has a spouse working some other job full-time, he doesn't get his doctor bills paid unless he works full-time through an injury. He can't shut the shop because he has the flu — or decide to pull an all-nighter to make up for the time he was putting on a birthday party for his kid.

Push come to shove, a creator can spend five years creating a story arc in his spare time. That arc can then be collected in trade paperback form. And part of what Sweet was saying, I think, is that he'll be glad to support that creator by stocking that paperback — which is a finished product even a casual comics buff can appreciate.]

Craig A. Shutt
(aka Mr. Silver Age)
3833 N. Tripp Ave.
Chicago, IL 60641

I received the attached letter from Roy Thomas about a lapse I made in crediting the creators on the *Werewolf by Night* series in my article, "Marvel's movie-monster menagerie," in ***CBG*** #1218. Since he mentions that he doesn't mind if it sees print and it includes so much interesting background info on those comics, I thought I'd pass it along for use in *Oh, So?*

If nothing else, I'd like to publicly correct the way I credited the first *Werewolf by Night* story in the article. I referred to "Gerry Conway's story," which probably left the implication that he was the sole creator. Although he was the *scripter*, the story was conceived and plotted by Roy and Jean Thomas, and I should've included their credit. Sorry, Roy!

Dear "Mr. Silver Age:"

I enjoyed your coverage of Marvel's "horror" titles (we called 'em "mystery" titles, of course). You quite correctly pointed out *Amazing Spider-Man* #96-98 and *Green Lantern* #85-86 as the comics which led to the changes

(Continues on Page 16)

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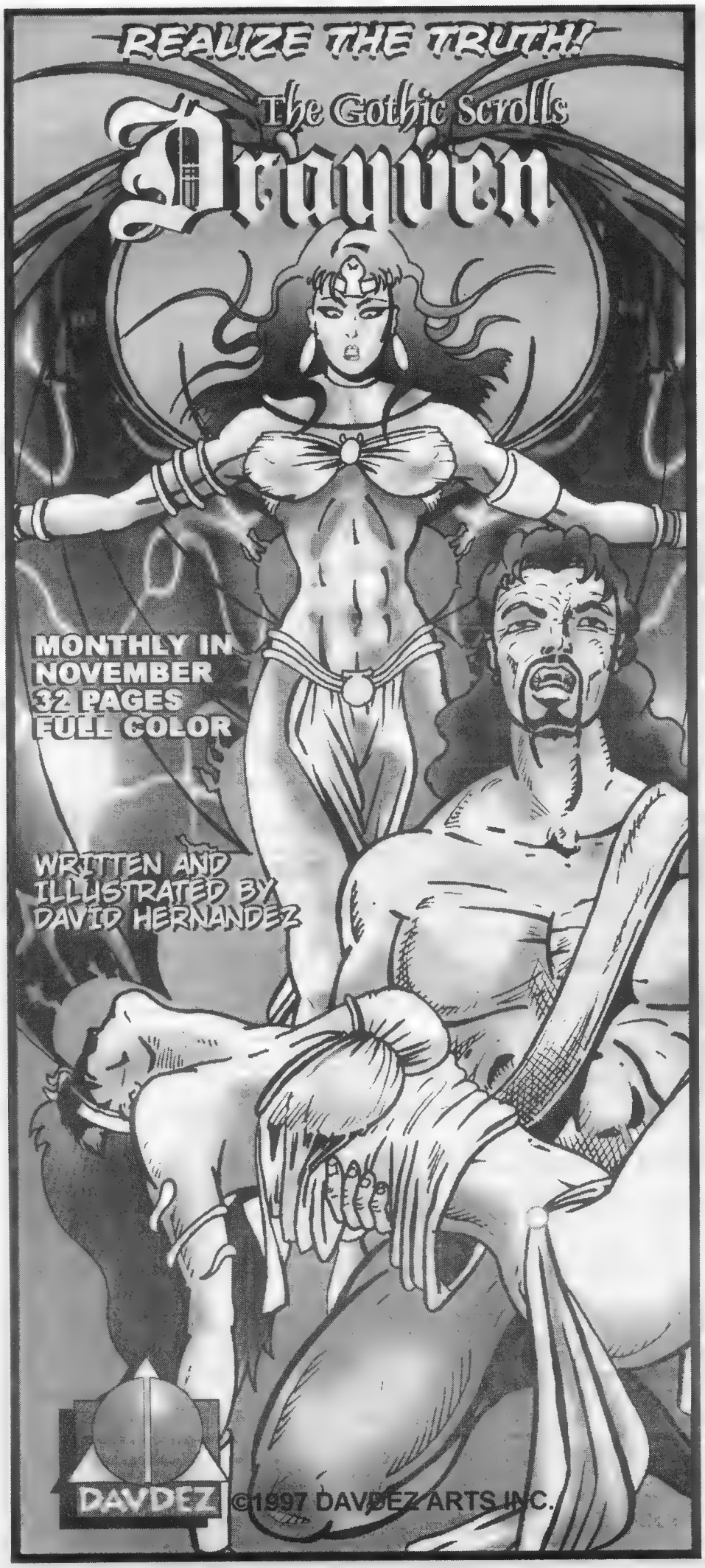

Oh, So?

From Page 14

in the Comics Code which allowed those titles to exist, starting at Marvel with *Amazing Spider-Man* #101 — where, by an odd coincidence, Stan was just about to go on a four-issue hiatus to co-write a film with French New Wave director Alain Renais and asked me to take over the title temporarily after his 100-issue run and to do Marvel's first vampire story therein.

Gil Kane and I were originally going to have Spidey meet Dracula or some new but standard vampire. However, Stan said he wanted a new character; other than that, he turned us loose to our own devices. Dipping (though I didn't realize it at the time) into my unconscious for the name Morbius (from the movie *Forbidden Planet*), I co-plotted with Gil *Amazing Spider-Man* #101-102, which took more a science-fantasy approach to vampirism, inspired in part by the pseudo-scientific gimmick of a late-'50s B-movie entitled *The Vampire*. And "horror" was off and running at Marvel.

Re. your article's coverage of the "Big Three" of horror: You were a wee bit lax historically in the creation department. It's hardly the thing I put first on my résumé, but a cursory look at the credits of *Marvel Spotlight* #2 would've shown clearly that the plot for the first Werewolf by Night story was by my first wife, Jean, and me; that makes us, not Gerry Conway or anyone else, the primary creators of Marvel's long-running *Werewolf by Night* series — though Gerry's contribution was sufficient enough that I'd never quibble with his being called a co-creator.

In case you're interested: I'd gone to Stan with a series idea I called "I, Werewolf," mostly because I wanted it narrated in first person. My idea was a sort of cross between Spider-Man and *I Was a Teenage Werewolf*. Stan approved my rough idea with only one caveat: He wanted the series called *Werewolf by Night*. I thought that was not a great title, since there are very few literary or film werewolves running around during the daytime; but I wasn't inclined to argue with my mentor over such a minor point, since he had not quarreled with my notion of first-person narration.

I then plotted the first issue one afternoon with Jean's input, sitting outside an auto show at the NYC Coliseum, where we'd both gotten swiftly bored. But, as was my wont in those days, I wasn't that interested in actually writing a "mystery" series, so I turned it over to Gerry, who was and who did a good job with it. Got to admit, I didn't realize for a long time that his name for the hero, Jack Russell, was an in-joke, being the name of a breed of terrier (like the wonderful current Wishbone on public TV).

The next omission, though documented over the years in several pieces I (and perhaps others) have written, is certainly not your fault, but I may as well set the record straight once again: Though *Tomb of Dracula* #1 was, of course, Stan Lee's idea and title, I, not Gerry, plotted the entire first issue from a couple of sentences Stan related to me about a descendant of Drac's going to his castle. I then turned it over to Gerry for his capable dialoguing and, unfortunately (considering the number of times it's been reprinted), I didn't even bother to ask Gerry to credit me and/or Stan for the plot.

But then, Gerry and one or two others anonymously plotted a couple of non-first-issue stories for me over the years, so we've probably come out even. We had a tendency not to give separate credit for plots in those days, although Stan had earlier, when he had plotted early Marvel issues for Larry Lieber and others to script. (The Lee-Thomas-Conway connection is very similar, incidentally, to the way the Man-Thing origin was plotted for *Savage Tales* #1; it, like *Tomb of Dracula* #1, was then turned over to Gerry Conway for actual scripting, and a good job he did of it.) Of course, Gerry quickly moved on to other things, and it was when Marv Wolfman came in as writer that the comic book began its ascension to the ranks of one of the best horror titles in the history of comics, with the aid of the Colan-Palmer art team.

Amusing to see *The Monster of Frankenstein* #1 "credited" with swiping Captain America's modern-day return in *Avengers* #4. Except for the fact that the Monster was frozen in ice and thawed out — logical enough, since he was basically immortal and had last been seen in the novel in the Far North — the actual impetus for the story which I had Gary Friedrich write (though I was sorely tempted to write those issues myself, if I'd had time) had far less to do with Cap than with a far older story — one in an early '50s E.C. horror comic book in which the frozen Frankenstein Monster was found by a polar expedition and thawed out, with disastrous results. And that tale, I had realized even when I first saw it as a youngster, had clearly been inspired by the slightly earlier film *The Thing from Another World*.

Anyway, as I said, nice coverage. We had a lot of fun with those titles, and on the odd occasion I run into Mike Ploog, he still likes to joke about how, as the original artist on *Werewolf by Night* and *Man-Thing*, we were always trying to typecast him as "the artist who draws hairy things." I haven't written this letter particularly with publication in mind — though I've no objection to that — but primarily because I know you're a real Silver Age fan and I thought you'd appreciate the extra background info. Only crediting Werewolf's creation to Gerry was an out-and-out error.

Best wishes,
Roy Thomas

*[For the record: We **always** appreciate getting extra insights into and background on those thrilling days of yesteryear from those who were there. We're a far cry these days from the times when comics fans tried to figure out credits from an artist's brush style — but determining "who did what and to whom" is still sometimes a murky business.]*

Jay Allen Sanford
6948 Amherst St.
San Diego, CA 92115

Regarding Mark Evanier's column in issue #1242, he's quite correct about the adoration many of us at the San Diego con showed for such longtime greats as Dick Ayers. I've long wanted to meet Dick, especially since we worked together on various comics projects several years ago, albeit only via the phone and Post Office. It was an incredible thrill, when he walked up to our booth and introduced himself and his wife — almost as exciting as the day I was first told that I'd be writing a story he'd be illustrating (a biography of tennis star Arthur Ashe).

I do take exception to something Evanier wrote, however. While talking about "scantily clad women" at comics shows, he suddenly mentioned how, last year, it made him "a tad uncomfy to see Carnal Comics to close to the Archie booth." Now, both Evanier and fellow ***CBG*** columnist Tony Isabella have mentioned Re-Visionary Press (which publishes Carnal Comics) in this light.

Please note that small publishers like us do not get to choose where we're placed at Comic-Con International.

(Continues on Page 18)

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20 G+ 60
20 G+ 60
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21 F 77
21 VG 60
21 VG 60
21 VG 60
21 G+ 40
22 VG+ 70
22 VG 60
22 VG 60
23 F Goblin 125
23 G 40
23 G- 32
24 VG- 34
25 F 90
25 F- 78
25 VG+ 75
25 VG+ 75
25 G/VG 39
26 VG/F 77
26 VG/F 77
26 VG/F 77
26 VG 66
27 F+ 120
27 F 90
27 VG/F 80
27 VG 60
27 G- 24
27 Fr 20
28 VG Molten Man 80
28 F 60
29 F 60
29 F 60
29 VG/F 50
29 VG 40
29 VG- 30
30 F+ 85
30 F 60
30 F 60
30 VG/F 50
30 VG/F 50
30 VG 40
31 F 56
32 F 56
32 VG 38
33 VG+ 45
33 VG+ 45
33 VG 38
33 Fr no b.c. 9
34 F Kraven 56
34 VG/F 45
34 VG/F 45
34 VG 38
34 G+ 30
35 VG+ 45
35 VG+ 45
36 VG/F 45
36 VG/F 45
36 VG+ 40
36 VG 38
36 VG 38
36 G 19
37 VG 38
37 VG name 27
38 F + last Ditko 75
38 VG 38
38 G+ 29
42 VG/F 40
42 VG/F 40
42 VG 34
43 VF tr b.c. 60
43 VG 22
44 F 34
44 F- 27
45 F 34
45 VG 22
47 VF 70
48 VG+ 29
49 VG+ 29
51 VG+ 45
51 VG 34
54 F/VF 40
54 F 28
56 VF 50
57 VF 50
57 F 28
58 F+ 35
60 F- 22
62 F 22
62 VG/F 18
63 VG 14
64 F 21
64 VG 14
65 F 21
65 VG/F 18
67 F+ 29
68 VG/F 18
68 VG/F 18
69 VG/F 18
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35 VG 5

AVENGERS
1 G+ 345
2 VG 136
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5 VG+ 80
6 F 73
6 VG+ 60
8 F 75
9 F+ 95
9 F/VF 90
9 VG/F 63
9 VG 52
9 VG 52
9 G 26
10 VF Lt. Fox 110
10 F/VF 95
10 F 75
10 VG/F 55
10 VG+ 50
10 VG 42
11 VF- Spider-Man 140
11 F 75
11 VG/F 60
11 VG/F 60
11 VG/F 60
11 Fr/G 15
12 VF+ 100
12 F+ 70
13 F+ 65
13 F+ 65
14 F/VF 70
14 F 44
15 F+ 65
15 F 44
15 VG+ 35
16 F 45
16 F 45
17 VG/F 26
18 F 33
18 VG+ 25
19 F 33
19 F 33
20 VF 45
20 VG+ 17
21 F 21
22 F+ 27
22 VG 14
23 VG 14
24 F 16
24 VG 11
25 VG/F 14
25 VG 11
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CREATURES ON THE LOOSE
10 VF 1st King Kull 40

DAREDEVIL
1 VG 330
1 G+ 240
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3 VG/F 100
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4 F+ 160
4 F Lt Fox 110
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5 F 86
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5 VG 59
6 F+ 85
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8 F 62
8 F 62
8 VG 40
9 F 62
9 VG 42
10 VG/F 50
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11 VG 20
11 VG+ 25
12 F 30
12 F 30
12 VG 20
13 F/VF 45
13 F+ 40
14 F+ 40
14 F+ 40
14 VG 20
15 F+ 40
15 VG/F 25
17 F Spider-Man 36
18 F+ 29
18 F 22
18 VG/F 18
22 VF 30
23 VF 30
23 F 15
24 F 15
25 VF 30
26 VF 30
28 VF 30
29 VF 30
31 VF 25
41 VF- 15
48 VF 15
50 G- 4
53 G- 4
76 F+ 7
159 VF/NM 17
159 VF/NM 17
160 VG/F 5

A DATE WITH MILLIE (ATLAS)
5 VG/F 17

DEFENDERS
1 VG (Marvel Feature) 22
1 F/VF 35
2 F 13
2 VG 13
2 VG 8
2 VG 8
3 F 9
3 VG 6
4 F 9
6 VG 5
7 F 7
8 F 7

DOCTOR STRANGE
169 VG+ (#1) 45
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11 VG 130
11 VG 130
13 F 1st Watcher 135
13 VG 100
13 VG 100
13 VG 100
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15 F 115
15 VG+ 90
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16 F- 90
17 VF 295
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37 F 34
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39 F Dr. Doom 34
39 VG+ 28
40 VG 22
41 F+ 40
41 F 24
41 VG/F 20
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43 VG 16
43 VG 16
44 F 24
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44 VG 16
44 VG 16
46 F+ 35
46 F 24
46 F 24
46 VG/F 20
47 F+ 35
47 F 24
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47 VG 16
48 VG 1st Silver Surfer 175
48 G 90
49 VG/F 70
50 VF Surfer 170
50 VG+ 75
50 G/VG 47
50 G/VG 47
52 G 1st Panther 13
53 F+ 42
53 F+ 42
53 F 34
54 F+ 30
54 F+ 30
54 VG+ 16
54 VG 13
54 G/VG 9
55 F/VF 55
55 F+ 4th Surfer 45
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55 VG 20
55 G 10
56 F 1st Klan 26
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61 F+ 25
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131 VF 40
132 NM name inside 40
132 VF 40
133 VF 40
135 VF 40
136 VF 40
137 VF+ 60
140 VF/NM 45
140 VF 40
147 VF 25
148 NM name 20
152 VG 9
156 NM 35
159 VF/NM 30
161 VG/F 8

KID FROM TEXAS (ATLAS)
1 F+ 22

KULL THE CONQUEROR
1 F 10

LUKE CAGE
1 F+ 19

MAN COMICS
11 VG+ 17

MARVEL PREMIERE
22 VG/F 7
23 VG 6
24 F 7
25 F 10

MARVEL SPOTLIGHT
5 F+ 1st Ghost Rider 75

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33 F 5
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133 NM 3
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MARVEL TWO IN ONE
1 VG+ 20
4 F 9
5 G 5
6 F 9
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9 G 4
10 VG 6
10 G 4
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9 F 15

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14 G+ 20
15 VF 16

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121 G/G- 20
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129 VG 40
131 F- 50

MARVEL TALES (1965)
2 G+ King Size 18
3 VG+ 13

MYSTERY TALES
33 VG 20

NICK FURY AGENT OF SHIELD
3 VF 22
5 F/VF 18
7 VG+ 8
9 VF/NM 15
9 VG 5
11 F 7
11 F 5

NOT BRAND ECHH
5 VF 16
9 VF+ Giant 25

SGT FURY
2 VG 55
4 VG 30
5 VG/F 37
7 VG/F 24
11 F 21
14 F/VF 30
14 F 21
16 F/VF 30
16 F 21
21 F 15
23 F/VF 20

KING SIZE SPECIAL
3 G+ 6

SILVER SURFER
1 F/VF 250
1 F 160
2 F/VF 85
2 VG/F 60
2 VG 45
2 VG 45
3 VF 110
3 VF 110
3 VG 38
3 VG 38
4 F 145
4 VG+ Thor 125
4 VG+ 125
5 F 33
7 F+ 38
7 VG 22
7 VG- 16
8 F/VF 40
9 F/VF 40
10 F 24
11 F 18
12 F+ 30
13 VG 12
14 G 9
15 F+ 30
15 F 22
15 G 6
16 F/VF 25
16 VG+ 15
16 VG 12
17 F- 17
17 VG 12
18 VF 40
18 F/VF 30
18 F/VF 30
18 G 6
8 F 20
#1 NM Byrne 10

SPACE SQUADRON (ATLAS)
5 F- scarce 190

SPORTS ACTION (ATLAS)
#2 G (#1) 'Gipper' 40
#14 VG+ 40

SPY CASES (ATLAS)
12 F+ 30

STAR WARS
5 thru 10 NM ..... 24 ea.
11 thru 20 NM ..... 15 ea
21 thru 38 NM ..... 12 ea.
39 thru 44 NM ..... 10 ea.
45 thru 56 NM ..... 10 ea.
63 NM 10
71 NM 10
73 NM 10
76 NM 10

STRANGE TALES
95 G- 15
101 F Torch begins 295
103 F+ 130
107 F white pgs 105
109 VF+ 160
111 VF Lt. Fox 200
115 G/VG 95
115 G+ 75
118 F/VF 35
119 VF 90
119 F/VF 65
120 F+ 40
121 VF 50
122 G/VG 12
123 VG+ 21
123 VG 17
123 VG 17
125 VF 50
125 F 26
125 F 26
126 VG 16
126 VG 16
126 G 8
127 VF 50
127 VG 16
127 VG 16
127 VG 16
128 VF 50
128 F+ 40
128 VG 16
129 VF/NM 55
129 VF 50
130 F+ Beatles 40
130 F+ 40
130 F 24
130 VG+ 20
131 VF 50
131 F/VF 40
131 F 24
131 F 24
132 F+ 30
132 F 24
134 VG 16
134 VG 16
135 F p.o.b.c. 15
136 F- 12
137 G+ 8
140 F 17
140 F 17
142 VG/F 14
144 F 17
147 G 6
148 VG origin Ancient One 22
149 G- 5
153 VG 10
154 G+ 9
161 VG 11
165 F 17
168 VG/F 12
169 G 1st Dr. Strange 18

STRANGE TALES ANNUAL
2 VG 1963 110
2 VG 110

SUB-MARINER
1 VF 120

TALES OF ASGARD
1 VF/NM 40
1 F 14

TALES OF SUSPENSE
8 G+ 70
13 G 30
23 G 23
34 VG/F 45
40 F+ 2nd Iron Man 525
40 Fr 60
41 VF MC 3rd Iron Man 420
41 F 235
41 VG+ 180
41 VG 150
41 G+ 90
43 F 120
43 VG/F 100
43 VG 80
44 VG 80
44 VG 80
45 VG+ 100
47 VF- 120
47 VG 48
48 VG 60
48 G 30
53 F+ Origin Watcher 65
54 F+ 40
54 G 10
55 VF 50
55 VF- 50
55 F+ 40
55 F 30
56 VF 60
56 F- 25
56 VG 19
57 Fr 1st Hawkeye 15
58 VG/F Capt. Amer 100
58 VG+ 90
58 VG 75
58 VG 75
59 F 1st Solo Capt. Amer. 110
59 F 110
59 VG 75
59 G 37
59 G 37
60 F+ 70
60 G 17
61 F+ 40
61 F 30
63 F+ origin Capt. Amer. 125
63 VG+ 75
64 F 30
67 F 21
68 VF 45
68 F 22
68 F 22
69 F 22
69 VG 15
70 VG 15
71 VG 15
72 VG 15
72 VG 15
72 G 7
73 F+ 30
73 F 22
73 VG 15
73 VG 15
74 VG 15
75 VG 15
76 VG 15
77 VG 15
77 VG- 12
78 F 21
78 VG 15
78 VG 15
79 VG 1st Cosmic Cube 16
79 VG 16
80 VG 17
81 F 22
81 VG 15
82 VF/NM 50
82 F+ 30
82 F 21
82 VG 15
83 F+ 30
83 VG 15
84 F+ 30
84 VG 15
84 VG 15
84 G- 5
85 VG 15
85 VG 15
86 VF 40
86 F+ 30
87 VF/NM 50
87 F+ 30
87 VF 40
87 G 7
88 F 22
88 G 8
89 VF 40
89 VF 40
89 F+ 30
89 VG/F 18
89 G 8
91 VF 40
91 G 8
92 VF- 30
92 VG 15
93 F+ 30
94 G+ 10
94 G+ 10
95 F 22
96 F/VF 30
97 F 22
98 VF 40
98 F+ 30
99 F+ 40

TALES TO ASTONISH
17 VG 55
35 F+ Antman 550
35 F 420
36 VG 130
36 G+ 95
36 Fr 40
39 VF- 180
39 G 40
39 Fr 20
40 F 120
40 VG 80
42 VG+ 70
43 G 28
44 F 1st Wasp 115
46 VF 115
47 VG/F 45
48 F+ 70
49 VF Lt. Fox 1st Giant Man 140
49 F 75
49 F 65
49 VG 45
50 F+ 50
50 G- 12
51 F 39
51 F 39
52 F 1st Black Knight 45
52 VG 26
52 G 13
53 F+ 50
53 F+ 50
53 VG 24
53 G 9
54 F 39
54 G 13
55 F/VF 60
55 VF 55
55 F+ 50
55 F 30
56 F/VF 60
56 F+ 60
56 F 50
56 F+ 50
56 F 50
56 F+ 50
56 F 50
58 F- 70
58 VF- 70
58 F+ 50
58 F 39
59 F+ 80
60 VG 45
60 VG 45
60 G 22
61 F+ 40
61 VG+ 21
61 VG 17
62 VF 50
62 F 26
62 VG 17
63 VF- 45
63 F 24
63 F+ 40
64 F+ 40
64 F/VF 38
65 VF 50
65 F 40
66 VF 50
66 F+ 40
67 VF 50
67 F+ 35
67 G+ 13
68 VF- 40
68 F 26
69 F+ 35
69 VG 16
70 F 1st Sub-Mariner series 35
71 F+ 30
72 F+ 30
72 VG+ 17
73 VF 45
73 VG 12
74 VF 45
74 F+ 30
74 G+ 9
75 VG/F 18
77 F 20
78 VF 45
78 VG 12
78 VG 12
79 VF 45
80 VG/F 18
81 VF 45
81 F 20
82 F+ 30
83 VF 45
83 F 20
83 VG+ 17
84 VF 45
84 F/VF 35
84 F+ 30
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85 F/VF 35
85 F 20
85 F 20
86 VF+ 50
86 VF 45
86 F+ 30
86 F 20
87 VF 45
87 VF 45
87 F+ 30
87 VG 12
88 F+ 30
88 F 20
88 VG 12
90 F/VF+ 40
90 VG/F 18
91 VF 45
92 F+ 30
92 VG 12
93 F/VF Surfer 40
93 F/VF 40
93 F+ 30
94 VF- 35
94 F 20
94 F 20
96 VF/NM 55
96 F/VF 35
96 F/VF 35
97 VF 45
98 F/VF 35
98 VG 12
98 G/VG 9
99 F 20
99 F 20
99 F 20
9 G+ 9
101 VF/NM 75
101 F+ 45
101 F 30

TOMB OF DRACULA
6 VF 19
11 VF 12
44 F/VF 7
49 VF 9
51 VF/NM 11

TOWER OF SHADOWS
1 VG/F 10
1 VG/F 10
1 VG 7
1 G+ 5

X-MEN
1 G 395
2 VG 280
2 G- 110
2 Fr/G 95
3 F+ 1st Blob 295
3 F 205
3 VG/F 160
3 G 69
3 G 69
4 F 180
5 VG 85
6 F+ 130
7 F+ 130
7 G+ 45
7 G- 20
8 F+ 130
8 F+ 130
8 F unus 100
8 F 100
8 VG 66
8 G 33
9 VG/F 85
9 VG/F 85
9 G+ 47
12 G origin Prof. X. 40
13 F 86
13 G+ 40
14 F+ 110
14 F Sentinels 85
15 VF w/1/4' tr 120
16 VF 80
16 VF 80
16 F/VF 45
17 VF 80
17 VG 26
18 G 13
20 VG 26
20 Fr/G 8
21 F/VF 40
21 F 33
23 VF 70
23 VG 22
24 VG 22
26 F+ 40
26 VG 22
27 VF 70
28 VG/F 1st Banshee 38
28 G+ 24
29 F 33
29 VG 22
30 F/VF 40
30 F 33
30 VG/F 25
33 F 23
34 F/VF 30
36 F/VF 30
38 VG/F 28
38 VG 22
39 VG 22
40 VG/F 24
44 VF+ 50
44 F/VF 30
46 VF 40
46 F 22
47 VG 15
49 G 7
50 VG+ 20
56 G 7
61 F+ 30
63 VG/F 22
65 VG 14
99 G 8
KS #2 VG+ 22

WAR ACTION (ATLAS)
6 F/VF 27

WAR COMICS (ATLAS)
13 VF 35

YOUNG MEN
17 F+ 37

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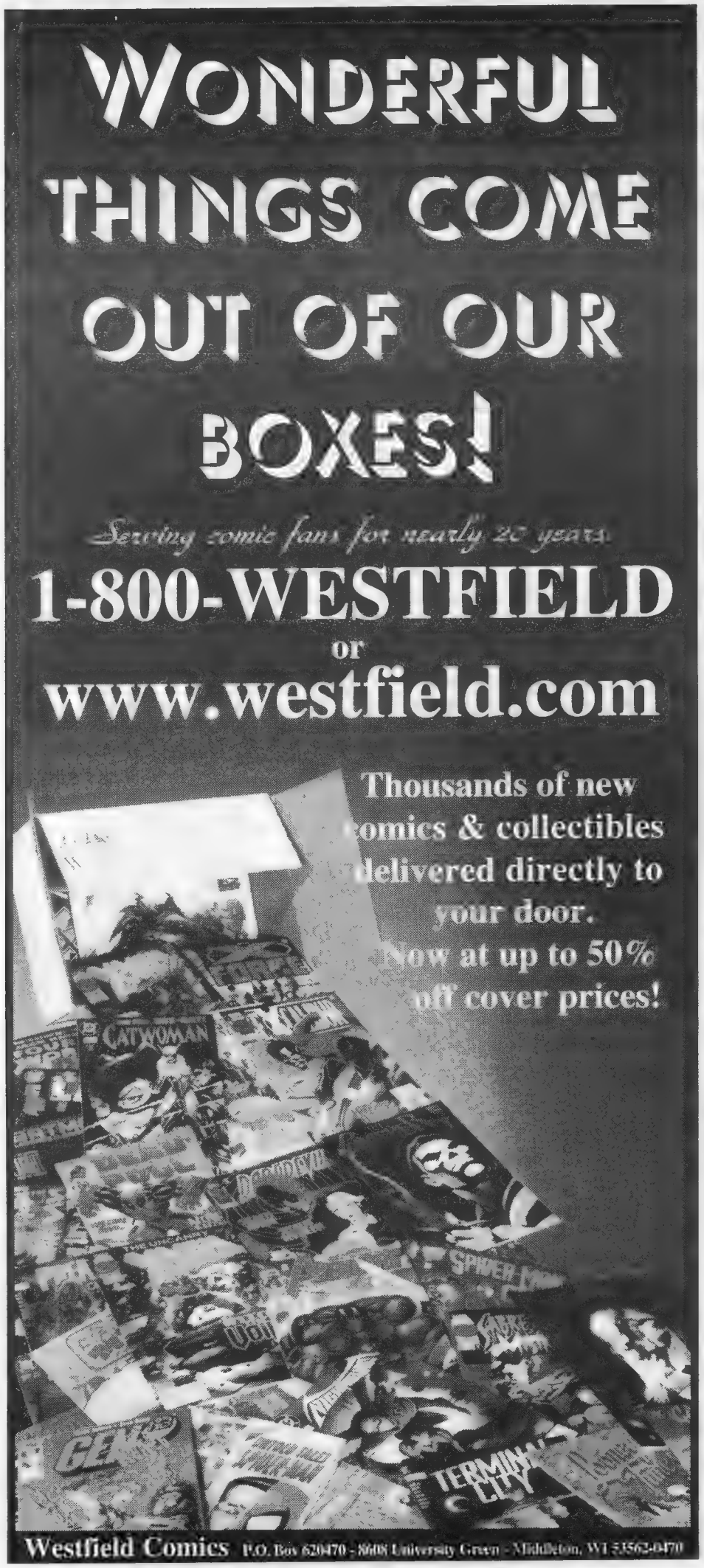
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Oh, So?

From Page 16

I have been trying for years to talk the con into having a wholly separate section for adults-only material, with an entrance where IDs can be checked. I've even offered to help staff and run security for such a section, to no avail. We would much rather be displaying our adult comics to their intended audience, which is adults. We cannot afford to buy a multiple-booth island to curtain in, such as Fantagraphics, though Mark's praise of their display conveniently ignores the fact that Fantagraphics also had explicit adult material, such as *The Complete Crumb* books and much more, facing the main aisle.

I'm really taken aback by Mark's statement, "A parent ... ought to be able to take their kids over to meet Betty and Veronica without having to circumvent Hyapatia Lee." By saying this in conjunction with his talk about "scantily clad women," he implied that Hyapatia Lee was herself barely clothed or that there is something unwholesome about this lovely woman which should be shielded. To the contrary, Lee was dressed in a fairly traditional Indian dress which wasn't the least bit revealing. She was, in fact, more covered than most of the comics-character models such as Vampirella, and she certainly showed much more sartorial taste and decorum than, say, Elvira. Nearly all the adult film stars who appeared at our booth dressed in conservative, casual, or evening-gown attire — at our instruction, because we're fully cognizant of all-ages nature of the event and, with no adult section available to us, we take great pains to avoid offending anyone, attendees and fellow merchants alike.

Evanier then inserted a parenthetical suggestion which was completely uncalled for and bordered on outright insult. He wrote, "Did Archie even have a display this year? If not, did that [Carnal Comics' booth] have anything to do with it?" Please! Please! The women at our booth were more fully dressed than Betty and Veronica themselves (there are more bikinis and belly buttons on Archie covers than on ours). To imply that our presence could have anything to do with whether Archie Comics chooses to display at the con is, I assume, a joke — a joke at our expense, which I consider in poor taste.

Small children are, indeed, an important part of the comic-book field. However, our own heavy presence and marketing success in adult boutiques and the coverage we've received in the mainstream media is *also* responsible for bringing many thousands of adult readers into comics. These are customers who would never have looked at a comic book were it not for the appeal of Carnal Comics, as well as such other groundbreaking titles as *Penthouse Comix, Demi the Demoness*, and *Omaha the Cat Dancer*. It would be nice to be acknowledged and appreciated for these efforts once in awhile instead of being insulted.

*[As a frequent convention exhibitor, I've run into enough display and guest conflicts that I enthusiastically second the idea of a section in which more adult material could be displayed, by those who choose to exhibit there. There may be legal or logistic problems of which we're not aware, however. And I didn't see Archie exhibit at **any** convention this year, which was too bad. The Charlotte show, for example, draws huge numbers of families with little kids — and I remember doing a CNBC interview last year or the year before in which the reporter was captivated by sight of the Archie booth and memories of how much the characters had meant to her.*

I hope you'll forgive a digression: Somehow in scanning, Hyapatia Lee's clothing came out as "a fairly traditional Indiana dress" — which bewildered me for a time. I don't mean to distract from the serious discussion in your letter; it's just that I don't usually get a chance to gloat over nailing one on the rim, as they say. We all do it all the time, but it's usually in more formal circumstances.

*To digress further, I share a headline from the Appleton **Post-Crescent** from Aug. 31: "Teen hit by train in Milwaukee hospital." That was spotted by Tim Neely, who does Krause Publications' records-collecting price guides.]*

Earl Zimdahl
P.O. Box 3310
Oshkosh, WI 54903

CBG #1242 was one of the best ***CBG***s ever, right up there with your Dick Tracy Special in 1990! (Anyone know where I an purchase a mint copy?)

For years I've dreamed of a company named TV Comics! Some titles I hope they publish include *Gilligan's Island, Lost in Space* (done right), *Bewitched, The Beverly Hillbillies, Bonanza, Green Acres* (Oh, Oliver!), *The Rifleman, Time Tunnel* — you get the idea.

Maybe it could do a crossover with DC Comics. Do a Superman and a Batman TV-style series: What would sell more? George Reeves' Superman or the current (pun intended) Reddy Kilowatt version?

I hope that ***CBG***, as well as TV Comics!, expands beyond the sitcom influence. I would like to see in-depth articles on "serious" TV comics and an article on Hanna-Barbera comics.

In closing: Does anyone out there in comics land know where I can purchase a copy of Malibu's *Prime* #1 (bagged with card?) The next Bat movie should have Alice Cooper as the Scarecrow.

[One problem many would-be publishers of TV-associated comics have is that owners of TV rights sometimes want far more in licensing fees than the comics would bring in. But, as you note, the possibilities are endless.]

Mike Pascale
Publisher, Schism Comics

Belated highlights of this year's Comic-Con San Diego:

1) The much welcome and familiar sight of convention-organizing goddesses Nancy Ford and Marion Cepican: The surroundings may be different, but these two are just as nice, needed, and indispensable as they were in Chicago. (I did have a good time at Chicago, and I applaud *Wizard* for doing a decent job in a short amount of time, but I sure missed Nancy and Marion!)

2) Having the pleasure of giving Maggie a copy of *Comics Collector* magazine #2 from 1983, the first issue to be edited by "newcomers" Don and Maggie Thompson. The editorial featured a photo of a young, enthusiastic, and dapper Don and Maggie, and it made me wonder if Maggie has a painting of herself in the attic that is doing

(Continues on Page 20)

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IN THIS ISSUE, "MOTHER'S DAY" WITH ART BY MASTER DRAFTSMAN REED CRANDALL, "UNDERSTUDIES!" WITH ART BY JOHNNY CRAIG, "IN THE GROOVE" WITH JACK KAMEN ART AND "BLOOD BROTHERS" WITH ART BY GEORGE EVANS!

FOR THE LAST TWO YEARS, WEDDED BLISS HAD BEEN NOTHING MORE THAN A MYTH TO JIM DONALDSON...
...IF I WANNA GET DRUNK, I'LL GET DRUNK! NOW GET OUTTA HERE AN' LEMME ALONE!
ONE OF THESE DAYS, MYRTLE! S'HELP ME, ONE OF THESE DAYS... POW! RIGHT IN THE KISSER!

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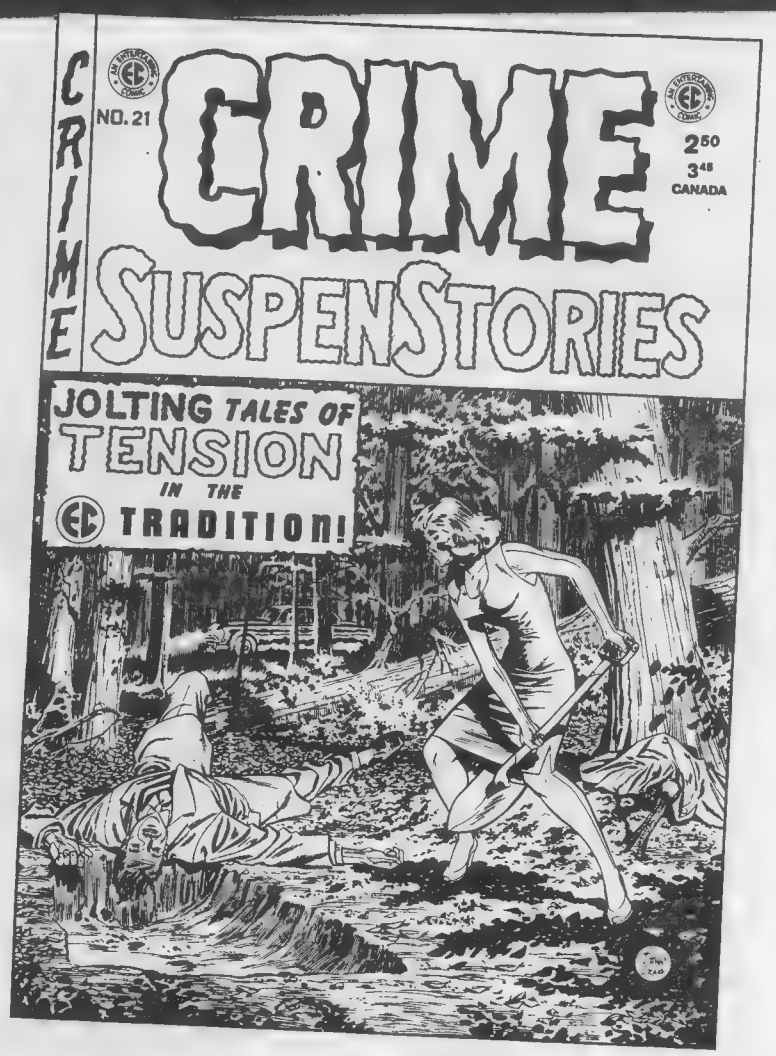

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Oh, So? From Page 18

the aging for her (although I must say that the thick, dark-framed glasses in the photo did *not* do you justice).

3) Speaking of sexy babes (now *there*'s a segue), the highlight of the show (physically, anyway) had to be getting placed next to the Revisionary Press/Carnal Comics booth. At first I was concerned, since Schism's books are more "PG-13" (though many of my readers are adults), but, after seeing the traffic that Carnal attracts (not to mention their lovely guests), I was quite pleased with my location — and my sales!

The beautiful display of pulchritudinous movie stars was enough to make my head explode, but equally enjoyable was meeting and chatting with Jay Allen Sanford and his talented colorist-painter wife Heather Dawn. Not only were they *Bru-Hed* fans, but also two of the nicest, most courteous and professional folks I've met in this biz. Unfortunately, my friend and travel partner had to fly back home before the show even started due to a death in the family, so I was left to myself, which was not at all fun.

But being with folks like Jay and Heather really made things bearable. (Extra-special thank yous to Sy, Rachel, Bill, Gill, and John from SyCo Distribution for taking the time to help out behind the booth. You guys have hearts of gold.)

4) Finally meeting the *Oh, So?* legend himself, Cary "I used to have five names" Coatney. I had no idea he was such a punk (*i.e.*, young — he still has all his hair), but he was as personable in person as he is in this column. It was fun trading insults every time he walked by the booth (on his way to the Carnal booth, no doubt).

5) Professionally, the best part of the trip had to be when Paul (*Batman: The Animated Series*) Dini came to my booth and confessed to being a *Bru-Hed* fan. It's rewarding enough when I meet average folks who've even heard of the character, but when I meet a pro of Paul's caliber who actually admits to *liking* what I do (not an easy thing), well, it helps make slaving away over a drawing board every lonely night a bit worthwhile. (Of course, if something gets finalized with any of the fine Hollywood folks I met, things would be even more so!)

6) Of course, talking to all the other "indy" types who do much better work than I is always a blast, as well. People like Jimmie Robinson, Batton Lash, Cyndi Johns, Zander Cannon, Doug Bayne, and so many others who take the time to chat (without charging me $1.99 a minute) continue to prove that there are plenty of great and talented people in this industry, no matter how badly the market may be doing.

All in all, it was a great show and it keeps getting better. (Did anyone get to see the cool *Bru-Hed* music video on ComicBase designed by Pete Bickford of Human Computing? He actually made my music listenable — the guy's amazing!) Thanks to all involved, and I look forward to seeing you next August!

[Yes, Bickford showed me the video, too, chortling happily all the while. Now, if he'd just get ComicBase out for PCs, we'd all have a great time.

(Bickford has been working on the PC version for months, and I have razzed him at every single convention this year — which is probably wearing pretty thin, as far as he's concerned. Just to shut me up, he has promised it will ship within the next month or so, complete with an entry for Muggy-Doo, Boy Cat — one of the strangest titles ever for a comic book and, thus, the one I tend to look up in pre-Silver Age price guides. Bickford worked on finding one of those for months, too — and finally turned one up this year. The man is devoted to his project.)]

John Simcoe
2606 Scioto Trail, Apt. 5
Portsmouth, OH 45662

I went and saw *Spawn*, or at least I saw part of it. I walked out about 20 minutes into it. The film really bothered me and the friend I went to see it with. Granted, I only saw 20 minutes, but it seemed as though it was missing a couple of important points.

First is clarity. It was just hard to follow. I've never read the comic book and I've never seen the TV show. I went into it blind, just as any other non-comics viewer would. I sat down and was given a brief but confusing back story about Hell and demons trying take over Heaven. Then it hopped right into this future setting where Al Simmons blew up a jet or something. This clown showed up and talks to Martin Sheen. The clown alluded to being sinister, but I'm not sure. Sheen killed Simmons. Simmons fell to hell. Simmons came back to Earth.

A guy who could make a sword with his hand showed up. The clown showed up. Simmons dug up his own grave. The clown farted. Ha ha. Simmons got mad at Sheen. I looked at my friend and asked him, "Do you want to leave?" We did.

The other thing that bothered me were there were no good guys. Spawn didn't seem to be a redeeming character, though he was supposed to be a hero. The clown was just disgusting. Sheen was a dumb, cookie-cutter character. And Priest, though she did have nice cleavage, was silly, simply because she was always wearing these sleazy outfits.

I congratulate McFarlane for *Spawn*'s opening at No. 2 on its premiere and the fact that he got my sale, but I can't say I liked it.

Other things on various topics:

• I'm excited to see that ***CBG*** will be doing *Comics Strip* ads. I always felt that ***Comics Buyer's Guide*** lacked one thing — comics! I hope it's a success and I hope small-press companies take advantage of the opportunity. I, for one, don't like to buy comics (or order them) sight unseen.

• Does this mean that ***CBG*** will stop buying strips and cartoons? I hope not!

• Still on the comic strips, why doesn't ***CBG*** print all its strips all together on the same couple of pages? I think I'd read more of them that way. *The Spirit* is always one I forget to read and, once I miss an issue or two, I'm lost. By the way, what happened to *Bumpkin Buzz*?

• I'm sick and tired of everyone tearing up the Giffen and DeMatteis' Justice League. It was new and different! Heck, it was even voted favorite comic book in ***CBG*** when it first came out. I understand that it lost some of the drama that one normally associates with the Justice League,

(Continues on Page 20)

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1 78 GD 4.00
1 *8 po 0.50
2 *8 VG 7.00
2 106 m 1/4 bc o/w f 1.00
2 106 VG 5.00
3 87 GD + ... 4.00
4 16 VG/F 2.50
5 71 F + ... 15.00
5 87 FGD 5.00
5 166 25c price VG 4.00
6 89 F + ... 10.00
6 153 GD 1.50
6 167 F 3.00
7 78 1 *trsp o/w VG 5.00
10 166 25c cvr 2 1 *trsp o/w VG 4.00
10 140 GD/VG 4.00
11 44 cdn org scarce cvc fa 5.00
11 110 F 10.00
11 110 VG 8.00
11 110 F 11.00
11 110 rs o/w VF 7.00
12 89 VG + ... 6.00
12 89 VF 14.00
12 167 F + ... 4.00
13 166 pnmks bc o/w VG 2.00
15 67 cdn org scarce VG 25.00
15 89 F 11.00
15 167 VG 2.00
15 166 est pnmks bc o/w VF 2.00
15 167 VG 3.00
17 67 org cdn GD- 5.00
18 67 org cdn GD + ... 8.00
18 158 VG 6.00
19 67 F 8.00
20 67 cdn cvc fa 3.00
21 70 F- 55.00
23 67 F 15.00
23 85 GD 4.00
23 136 GD + ... 4.00
24 87 F + ... 14.00
24 62 cdn sml pofc o/w F 10.00
24 62 cdn GD + ... 3.00
24 167 VG + ... 3.00
24 167 F 4.00
24 164 F 4.00
25 85 F 6.00
25 62 cdn 1 *pobc o/w VG 12.00
25 166 GD + ... 2.00
25 169 F 4.00
27 70 f scarce 20.00
27 167 GD + ... 1.50
27 167 VG + ... 2.50
28 67 cdn F (Z) 50.00
29 67 cdn f/VF 30.00
29 67 cdn f 20.00
29 93 VG 5.00
29 167 F + ... 3.00
29 167 VG 2.00
30 67 cdn org GD 10.00
30 166 fc fine pnmksbc VG 5.00
31 67 cdn F 20.00
32 67 cdn F 16.00
33 *67 cdn VG 12.00

GOLDEN AGE DC COMICS

ALL STAR COMICS

#'s 5 VG/F unrestored 1500.00

ACTION COMICS

73 mcc o/w VG 40.00
77 1 *trsp, 3 *crfc o/w GD + ... 70.00
85 1 1st pg, 1/2" pobc o/w ok GD 56.00
90 2 *tas VG 110.00
96 F 135.00
96 fr sqrt o/w VF 350.00

ADVENTURE COMICS

59 mn o/w F 480.00

BATMAN

1 (mn) app F/VF $26,000.00
2 (mn) app F/VF $4200.00
17 7 1/2" trfc o/w F/VF 1150.00
19 1/2" trfc, sr, o/w F/VF 800.00
25 tny cvsp, pic/pnqtr, o/w F/VF 1200.00
28 smlmc o/w VG/F 380.00
31 GD + ... 120.00
32 VG 170.00
32 GD + ... 140.00
32 VG/F 280.00
40 GD/VG 180.00
54 sml tp inside fc o/w VG 120.00
66 GD 75.00
67 F 165.00
69 fr sc, tas, o/w F 160.00
72 1/8" trsp, 2" cvc o/w VG 150.00
74 fr sc o/w VG/VG + ... 130.00
79 tas o/w VG 106.00
87 VG/VG + ... 130.00
88 1/8" coic, o/w F 135.00
89 1 *pobc o/w GD + ... 45.00
93 fr 4 *cc o/w F 110.00
95 sc o/w VG 85.00
96 VG 75.00

BLACKHAWK

19 VG 110.00
21 1/4" trfc o/w F 95.00
24 CDN VG 33.00
32 VG 50.00
51 VG 45.00
53 1 *trsp o/w VG 30.00
61 4" 3" cc, 62 VG-(in POP) 40.00
64 67 VG 35.00
66 7 5" x 1" pobc o/w VG 20.00
69 1" x 1/2" pobc o/w VG 18.00
73 VG (smd cc(ck)) 35.00
74 VG/F 50.00
79 GD 20.00
79 1 3/8" trhcls2 o/w F 55.00
79 x2 fa/G 12.00
80 VG, 82 1/8" trsp o/w VG 35.00
81 tas o/w VG/F 28.00
81 VG 7 3 G + ... 25.00
81 82 G 17.00
83 85 86 VG 35.00
85 * 92 NG + ... 50.00
86 1 *trsp o/w VG 23.00
87, 88x(2), 89, 91 VG/F 35.00
87 fa 8.00
88-91, 94, 101, 106 VG 30.00
91 gl,d05x(2), 106 G 15.00
92 1/4" cc o/w F 97 F 40.00
93 VG x2 longn 35.00
94 1/8" trhc o/w F 40.00
94 1/2" trsp o/w VG + ... 30.00
95 lt fa, sp/bc o/w VG/F 35.00
98 1/8" cs fc, 1/8" trsp, 1/4" cc fc o/w F 35.00
98 3/4" trsp o/w VG- 22.00
98 GD- 2" trbc, sc 12.00
99 sig edge fc o/w F 33.00
99 fa 10.00
100 sc o/w VG 30.00
100 fa/GD, 125G- 127 130 fa/G 10.00
102 1/8" trfc o/w F 35.00
105 1/8" coor top o/w F 33.00
106 F 50.00
107 1/2" pobc o/w G + ... 18.00
107 G + /VG 20.00
109x(2)GD + , 111, 113, 115VG 30.00
110 VG/F 42.00
110 1 *pobc x3VG 23.00
111, 116VG 118x(2)GD + /VG- 30.00
112, 115(1 *pobc)VG; 119VG 20.00
112 G, 113 2 *pobc o/w VG + ... 17.00
115 fa 10.00
117 VG/F 42.00
119 3/4" trsp, 1 *pobc o/w VG/F 19.00
119, 121, 124, 125, 129 G 11.00
120, 123, 124, 125, 126, 129, 130 VG 22.00
120, 123 VG/F 28.00
122 fx, 20(v1 *trsp)o/w VG + ... 20.00
122, 127, 129F- 30.00
123 1/4" cs fc o/w VG 17.00
125 F 34.00
125, 126, 128 VG- 20.00
125, 128GD + , 131(x2)135-137VG- 16.00
125 pp fa; 131, 139, 143 fa 7.00
130 GD 11.00
130, 131GD +, 142 1 st 6" o/w VG 15.00
130 VG 15.00

BOY COMMANDOS

11 mslc o/w GD/VG 55.00
13 F 69.00
18 fr 2" cc bc o/w F/F + ... 80.00

COMIC CAVALCADE

13 1/8" mc, 1/4" trfc, trsp o/w VF-VG 15.00
15 trsp(sa8) o/w GD/VG 80.00

DETECTIVE COMICS

93 3" 1" trsp o/w GD 70.00
99 fr sqrt 1/2" trsp VG 275.00
101 1/2" trsp o/w F 150.00
105 VG/F 160.00
106 mod trsp GD 100.00
107 F (fr tr stple) 180.00
109 VG/F very sharp; joker cvr 220.00
110 mslc o/w VF so F 190.00
114 joker lt mslc o/w VF- 350.00
115 cd o/w F-(easily attached) 100.00
160 F scarce 160.00
163 GD 60.00
172 VG scarcer 130.00
173 F- 170.00
207 lt mc bat bc; o/w F 120.00
208 VG/F 110.00
210 tas o/w VG/F 100.00
211 lt 1 *wstc o/w VG/F 120.00
213 1st app mirror mean VG- 120.00
215 VG/F 120.00
216 tas o/w VG/VG + ... 100.00
217 1 *trsp o/w VG/F 80.00
219 1/2" trsp o/w VG 70.00
224 F- 110.00
228 VG 100.00
229 a/GD 50.00 bi/VG- 100.00
230 1st mad hatter VG/VG + ... 150.00
234 fa 19.00
235 G/VG solid 90.00
236 a/VG 70.00 bi/VG (1 *pobc)40.00 cdn 80.00
237 GD 40.00
238 lt ws fc o/w F so VG- 70.00
239 sebc, 1/8" trsp o/w F 100.00
240 sml mc fc, lt ws, o/w VG/F 74.00
241 F 90.00
242 1/2" trfc, bc o/w F/VF 90.00
245 sc o/w F so VG 65.00
246, 247 VG 60.00
248 F/F + ... 120.00
252 VG 50.00
254 VG/F 75.00
255 VG 50.00
256 F 90.00
257 1 *trsp o/w VG 60.00
258 VG 55.00
259 trsp GD 25.00
260 a/GD 30.00 bi 1 *coc/ o/w VG-(x2)40.00 cMG 50.00
262 a/lt mslc o/w VG 35.00 bi/MG 40.00
266 a/MG 40.00 bi/MG/F 58.00
267 VG 44.00
268 a/MG 40.00 bi 1/8" tmtsals fc bi2) VG 45.00
269 a/NG 30.00 bi 1/4" tt stslq/w F 60.00
270 lt cr o/w VG/F 50.00
274 F/F 75.00
275 GD 20.00
276 a/MG + classic cvr 45.00 bi/mcdr apparent VF/NM 90.00
277 a/GD/VG 25.00 bi/VG 30.00 cmcdr, apparent VF/NM 90.00
278 a/NG 34.00 bi/mcdr, apparent F + ... 60.00
279 a/MG 30.00 bi/MG 34.00
278 VG/VG + ... 40.00
279 GD/VG 25.00
280 a/1 *mod stn fc o/w VG 19.00 bi/VG/F 45.00
281 a/fa 9.00 bi/lt 3 *cc o/w F-38.00 cl/mcdr, apparent VF/NM 60.00
282 VG/F 33.00
282, 283, 285-288, 294-297 mcdr, apparent VF/NM 60.00
283 a/fa 10.00 bi/NG (sc/tas)VG ..... 24.00 cNG 27.00
285 VG 24.00
286 a/ nafc VG-20.00 bi/NG 27.00
287(x2), 288 VG 27.00
288 VG/F 34.00
289 tny ws, 1 *cc o/w VG/F 35.00
290 VG 27.00
291 a/GD/VG 25.00 bi/MG/VG + ... 35.00
293 GD + ... 20.00
294 sc o/w F 35.00
295 2 1 *trsp o/w VG 15.00M
296 VF 75.00
298 a/GD 27.00 bi/MG/VG + ... 80.00
299 VF/NM 75.00
300 a/F scarcer ..... 35.00bi mcdr, apparent VF/NM 60.00
301 a/NG 18.00 bi 1/4" trsp, cco o/w VG + ... 25.00
303 a/1 *trsp o/w VG- 12.00 bi/MG(tas) 15.00
304 VG- 16.00
305(1/4" lt ws), 317, 319, 320(2) VG 13.00
305 a/pn lt fc o/w VF/NM 10.00 bi/mcdr, apparent VF/NM 40.00
306, 308, 315 F/VF 35.00
307, 308, 310-312, 315, 316, (318, 319 x2ea), 320-322, 325(2), 326, 330 VG 16.00
306(2), 308, 314, 319-324(2), 329, 330 VG/F 20.00
310, 345, 346, 354 pp 1.00
313, 316, 323-326, 329, 330, 332 F- 25.00
317 GD/VG 12.00
317, 323, 326, 330, GD 8.00
321, 329-332, 335, 336, 340, 347-350, 354, 357, 358(2), 360-362, 371, 374, 387 VG/NM 15.00
327 F/VF 70.00
327 F 35.00
328 a/x2 VG/F 30.00 bi F/VF 70.00
331, 335 337x(w), 339, 344, 352, 353(2), 358, 362(x2) G 6.00
331-334, 337, 345(2)-350 (351-354(ea), 356(2), 360(2)-363, 364x(2), 366&(2) VG 12.00
331, 335 338(2)ea), 340, 342, 349, 352, 355, 356, 358, 361, 364, 366(2) F/F + ... 25.00
333, (334(2)ea), 339-344(2)ea), 346, 347, 350-352, 357(2), 361-363, 365-370, 372, VG/F 16.00
345, 349, 353, 351(x2)-355, 357, 358, 360, 362(x2) VG/F 10.00
348 352, 356, 360, 363, 364&(2) 366 G/G + ... 8.00
351, 354, 355, 362, 375 fa 3.50
357, 360 G 5.00
359 a/fa 8.00 bi/MF(cd) 100.00
362, 366, 367(x2), 368 GD 6.00

SENSATION COMICS

109 VG/F 30.00
110 VG 24.00
111 2 *trsp o/w F 100.00
113 lt cor bend, 1/8" trfc x 2 o/w VF 200.00
116 VF 215.00
118 2" trsp, fc, o/w VG so GD 31.00
120 cdn, 1/4" trfc x2, o/w VF 90.00
121 cdn, VF 90.00
122 cdn 1/4" trfc o/w VF 90.00

STAR SPANGLED COMICS

51 cd o/w GD 40.00
53 low mc o/w F 100.00
56 3", 1" trsp o/w VG 40.00
58 VG/F 100.00
59 cd o/w VG/F 70.00
60 1/4" trfc, pobc trsp o/w VG/F 100.00
61 1/2" trfc o/w VG/F 100.00

SUPERMAN SUPERMAN (1939)

1 app F/VF ..... offers over 25k
19 1 *trsp o/w VG 280.00M
20 1 *trsp o/w VG 250.00M
24 mc po 60.00
26 1 *trsp o/w VG 200.00M
40 1/4" trfc o/w VF 500.00M
42 * 220.00M
42 2 *trsp/fc o/w VG/VG + so VG 120.00M
43 VG 130.00M
44 1/8" coscp, o/w F/VF 300.00M
44 lt spri VG/F 180.00M
45 1/16" coscp o/w F 220.00M
46 mc, o/w VG/F 150.00M
46 F- 200.00M
47 mce VG + /F 180.00M
47 1 *trsp o/w VG/F 160.00M
48 2 sml lt ws fc o/w F- 220.00M
49 sml pofc o/w VG 120.00M
49 F 250.00M
50 1/4" cs o/w GD/VG 150.00M
52 sml ph sp bc(17) o/w F/F + ... 130.00M
54 1/4" pobc o/w VG/F 150.00M
55 1/2" pobc o/w F 210.00M
58 tas, lt spri VG/F 190.00M
59 1/4" trbc, stn, o/w VF 300.00M
59 lt sc o/w VG/F 140.00M
61 VG/F, f scarce 500.00
67 sml 1/4" cs o/w F- 150.00M
68 2" trbc o/w VG 95.00M
69 mr o/w VG 110.00M
70 flaw mc, o/w VG/F 140.00M
71 F/VF looks new 300.00M
73 f/F + ... 270.00M
74 sml pobc, co cnr o/w VG/F 110.00M
79 VG/F 170.00M
80 a/NG 110.00 bi/mcdr apparent VF/NM 280.00
81 a/1/2" mc x2 o/w VG/F 150.00 bi/mcdr, apparent VF/NM 280.00
82 tas; 1/2" trsp o/w VG/F 120.00M
84 sml mslc o/w F/VF 200.00M
86 mcdr, apparent VF/NM 240.00
87 Gd 43.00M
87 VG 90.00M
88 VG 100.00M
89 1" cc o/w F 150.00M
90 1/4" trsp o/w VF 120.00M
91 sml tpsp; sml* 195* fc o/w VG/F 70.00M
91 mcdr, apparent VF/NM 200.00
92, 95 mcdr, apparent VF/NM 190.00M
93 F 140.00M
93 fr 140.00M
94 tiny pn mk o/w VG/F 100.00M
95 1/8" coscr o/w VG/VG + ... 90.00M
95 sml 1 *fc o/w F 110.00M
96 lt ws fc o/w VG/VG + ... 45.00M
99 1/4" trbc o/w VF/NM 255.00M
99 GD 36.00M
101 sml lt ws fc o/w VG/F 90.00M
102 *, r, tas o/w F 90.00M
103 1/2" trp inside fc; o/w VG 60.00M
136 1 *5" pobc/fc o/w VG (so G+) 15.00M
137 a/mslc VG 38.00 bi 1/8" coscp o/w VG/F 55.00 cmcdr, app VG/F 40.00
138 a/fa- 6"trsp 9.00 bi/MG/VG 27.00 cNG(x2)38.00 dmcdr, app. VF/NM 90.00
139 a/ GD 20.00 bi/MG 38.00 cmcdr, apparent VG/F 45.00
140 a/GD 21.00 bi/MG 35.00 cf/F 90.00M
141 a/GD- 13.00 bi/F-42.00 cl/mcdr, app VF/NM 80.00
142 a/lt mcdr VG- 25.00 bi/MG/F 38.00 cmcdr, app. VF/NM 80.00
143 a/GD/VG 21.00 bi/MG(x2) 30.00 cl/mcdr, app. VF/NM 80.00
144 a/tas o/w VG 28.00 bi/GD/VG(sc) 27.00 cVG 30.00 cl/mcdr, app. VF/NM 65.00
145 pp; 158 pp/fa 5.00
147 a/F 45.00 bi/mcdr, app/VF/NM 90.00
148 a/fa/GD 13.00 bi/x3 GD 15.00 cMG(x2) 30.00 cl/mcdr, app/VF/NM 65.00
149 mcdr, app. VF/NM 90.00
150 a/GD(x3) 8.00 bi/GD/VG 12.00 cVG(x2) 16.00 cl/mcdr app VF/NM 45.00
152 VG/F 20.00
153 VG/F 20.00
154 a/GD- 7.00 bi/VG 16.00 cF-mabc 17.00
154, 156x(3), 162 GD 8.00
155 a/GD/VG 12.00 bi/MG/VG + ... 17.00
155 VG 16.00
155 a/MG-/VG 16.00 bi/VG 14.00
156 a/MG 16.00 bi/MG/F(x2) 20.00
157 a/1/4" coscr o/w VG- 15.00 bi/MG/F 20.00
159 a/GD- 7.00 bi/G/VG 12.00 cVG 14.00
160(pn), 171, 180 fa 3.25
163 VF/NM file 45.00

WONDER WOMAN

15 nice VG/F 250.00
19 lt sprl o/w VG/F 200.00

WORLDS FINEST

24 bc detached o/w VG 50.00

TIMELY

ALL SURVIVOR

8 VG 20.00

FUNNY FROLICS

5 tas o/w F- 25.00

HUMAN TORCH

24 m 1/4" trsp lc, m 1 pg o/w VG tas pol 30.00

MARVEL MYSTERY COMICS

75 VG/F 225.00
76 1/4" coic o/w F 240.00

SUBMARINER

19 sml nafc, 1/4" coic, 1 *trsp o/w F 250.00
20 tas o/w F 200.00

WACKY COMICS

4 infinity cvr VG 37.00

FAWCETT

CAPTAIN MARVEL JR

36 1 *trsp o/w VG/F- 50.00
41 GD 20.00
42 VG 35.00

CAPTAIN MARVEL ADVENTURES

51 F 65.00
55 1/8" trfc o/w F/F 100.00
57 tas, cd o/w Wiseasly restor able) 50.00
58 tas cd o/w VG 50.00
65 VG/F 60.00
67 F- 90.00

MARVEL FAMILY

3 1/8" trfc o/w F/VF 280.00
4, 5 VG/F 120.00

MASTER COMICS

72 F 55.00
73 1/2" trsp o/w F 45.00

WHIZ COMICS

70 1/8" trsp, mc, o/w F 70.00
72 nafc o/w VG 40.00
73 1/2" trsp o/w F- 50.00
77 1 cl o/w F 45.00
78 VG/F 55.00
80 F/F + ... 90.00

ASSORTED OTHER GOLDEN AGE COMPANIES & OTHERS!!

ALL TRUE DETECTIVE CASES (Avon)

4 VG 24.00

AIRBOY

v3 #1 GD 32.00

AMERICA'S BEST

14 fa 50.00

BLACK HOOD (Mlj)

#2 GD/VG + ... 50.00

BLACK TERROR(Wmlnn)

11 2 *trsp, nafc o/w VG/F 150.00
16 1 *trsp, sprl, 1 cf o/w VG/F 150.00

BLUE CIRCLE COMICS (Emwell, 1944)

1 2" 1 *trsp o/w VG 35.00

DOLLMAN QUARTERLY (Quality 1941)

9 1 *trsp, nafc o/w VG/VG + ... 80.00

DON WINSLOW

62 3 *trsp o/w VG 150.00

EGBERT (Quality)

1 VG 35.00

FEATURE COMICS (Quality, 1939)

90 1 *trsp, sprt, VG 23.00
97 1 *trsp, nafc VG 25.00
104 1/4" trsp o/w F- 30.00

FIGHTING YANK

13 fa 50.00

FRISKY ANIMALS (Star)

51 VG 26.00

GREEN HORNET 1946

27 F- 100.00

KID ETERNITY

3 1 *pobc, cd o/w GD 40.00

LATEST COMICS (Spotlight, 1945)

1 cdn VF 50.00

NATIONAL COMICS (Quality)

49 GD/VG 34.00
51 lt sprt VG 46.00
57 GD 15.00

NYOKA THE JUNGLE GIRL

10 VG 35.00

PATSY WALKER (Marvel)

20 VG 22.00

POLICE COMICS

50 VG 64.00

PRIZE COMICS (1948)

56 nafc F 30.00
61 F 28.00

RACKET SQUAD

9 GD/VG 15.00

RAGGEDY ANN & ANDY (Dell, 1947)

13 F/VF 50.00

REAL LIFE COMICS (Nedor)

36 Schomburg cvr, F 40.00
48 cc o/w VF 32.00

SMITTY (Dell)

2 F- 14.00

SUPER DUCK (mlj)

3 VG/VG + ... 35.00

TARGET COMICS

3 VG/F 16.00

THRILLING COMICS (Nedor)

55 1 * trsp o/w VG/F Schomburg cvr 50.00
55 VG/F 75.00

TREASURE COMICS

9 VG/F 25.00

WARRIOR COMICS (1945)

1 lt ws fc o/w F 30.00

WILD BOY(Ziff)

6 GD/VG 15.00

WINDY WORLD (Fox)

26 1 *trsp o/w F 180.00

WOLTAIRE COMICS (Green)

1 VG 8.00

PRE-POST HORROR

TALES OF SUSPENSE (Marvel, 1959)

11 G 30.00
13, 18 VG- 54.00
19, 20 VG 60.00
20 1/4" trsp o/w VG 48.00
21 VG/VG + scratch exsit fc 42.00
22 VG/VG + ... 48.00
27 fa 15.00
25/VG + ... 53.00
25 fa 20.00
28 G/VG stanesman prototype 32.00
31 G/VG 45.00
32 mod mc o/w VG 45.00
33 a) nabc VG + 50.00 bi sml r fc o/w G/VG 30.00 cl) 33 2 *cc VG- 36.00
34, 37 G/VG 30.00
34 VG/VG + ... 45.00
35 a)GD/VG 30.00 bi/lt sc) o/w VG + watcher prototype 45.00 cF- 60.00
38 2 *tt wd G 20.00

TALES TO ASTONISH (Atlas, 1959)

6 mod sprt o/w VG (so G/VG) 60.00
12, 14 VG 56.00
15 electro prototypesh 1/4" cs fc o/w VG 50.00
15 tas o/w G 32.00
20 1/4" trfc o/w VF + /F- 60.00
30 1 *mc o/w VG + ... 42.00
32 1/4" cs fc o/w G/VG 32.00
33 1/2" pobc o/w G 21.00

TENSE SUSPENSE (Fago, 1950)

2 G 7.00

TERRORS OF THE JUNGLE (Star, 1952)

17 GD 36.00

THE THING (Charlton, 1952)

6 1 cf G/VG 50.00

TOMB OF TERROR (Harvey, 1952)

1 1/4" coic lt wdc o/w F scarcer 80.00
3 bondage cvr G/VG (fx) 30.00
5 1 *cc o/w VG/VG + ... 50.00
6 1/8" trfc, mc, o/w VF 90.00
8 G/VG 21.00

TWILIGHT ZONE (Gold Key, 1962)

1 VG 40.00
3 4 lt ws o/w VG + ... 8.00
6 VG 10.00
6 1 *cc o/w VF (so VG +) 10.00
7 1/8" coscr o/w F + ... 25.00
7 VG 8.00
8 2 *cc o/w VG 7.00
9 VG 8.00
9, 11 F/VF 12.00
13 1/2" cc o/w F/VF 10.00
14 G 3.00
14 fa 1.50
15, 50 fa/G 2.00
16, 17, 23, 24, 27 29 32x(2), 34&(2) 37, 48, 52(2), 59, 61, 66, 72, 79, 82 VG/F sc 5.00
16, 31, 56x(2), 56, 60, 63, 67, 72 G 7.50
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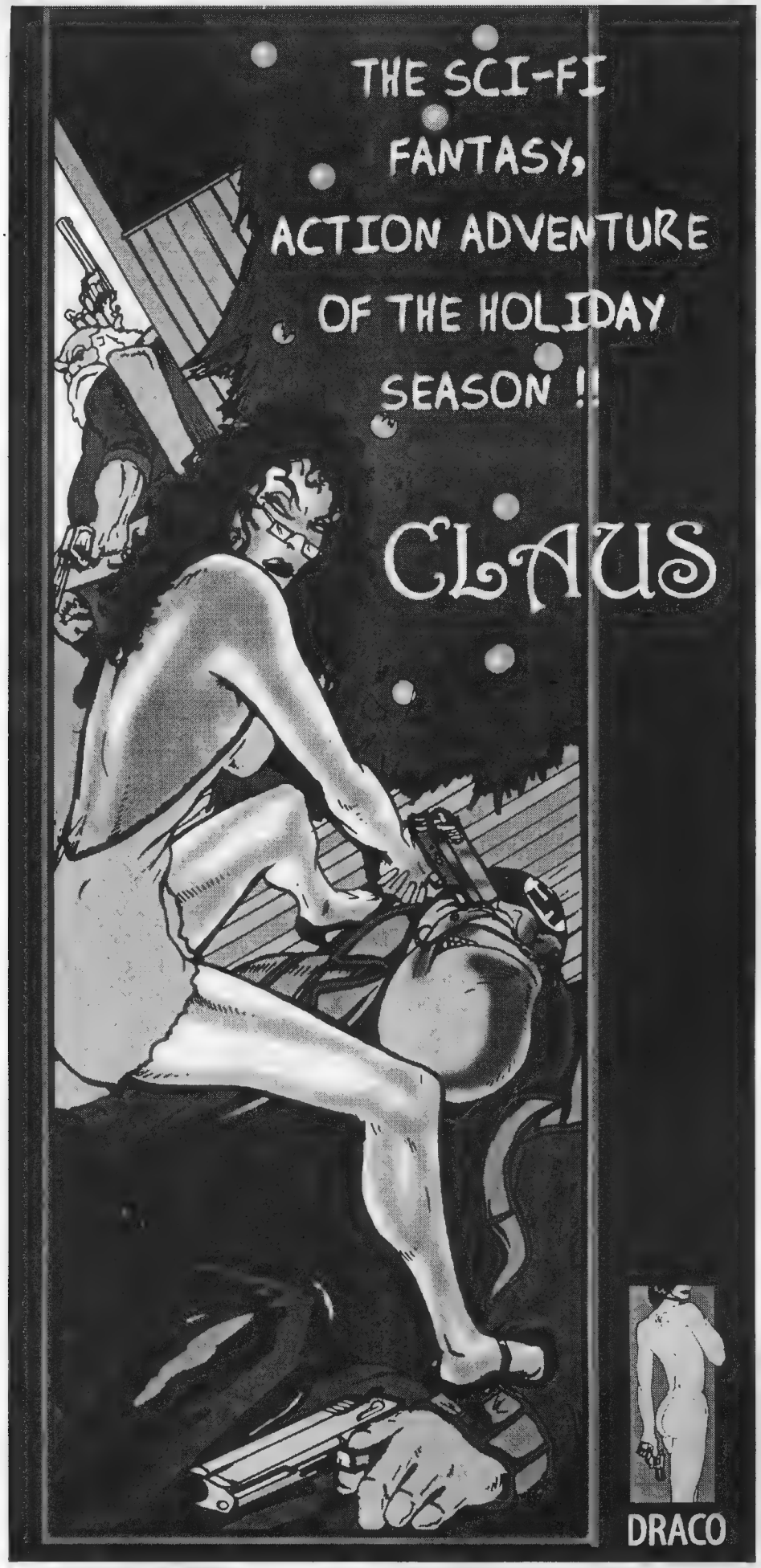

Oh, So? From Page 20

but it made me a lifelong fan of Mr. Miracle, Guy Gardner, Captain Marvel, and Metamorpho. I'll also grant critics the fact that it did get silly at times, but at least it was a change from the norm and it sure was a lot of fun and better than The X-Men, Batman, and Spider-Man combined. I just think it's wrong that fans consider this Justice League shameful.

• I'm really starting to warm up to the new Green Arrow. He's really a likable kid. I hope that boring old Oliver doesn't return too soon, if at all.

• Here's why everyone hated Liefeld's new Captain America design, especially the new logo on Cap's head: When an artist designs an eagle logo, it's one of two ways. First is the profile of a diving eagle, like the U.S. Postal Service's. The second is the front view of the eagle, wings spread and his head turned to one side, like a Nazi symbol. Cap's new design was like the second eagle, giving cap a less patriotic look and a more domineering, government-is-watching-you look.

• What's the news on Bill Mantlo? Please, could someone drop me a line!

• DC's *Young Heroes in Love* is the best new comic book out there. urge everyone to give it a try.

• I miss Marvel under Jim Shooter. The stories weren't as convoluted as they are now. Maybe it's time to shut down the whole universe and start it from scratch.

• One of the best things to come out of Heroes Reborn is that the heroes in the old universe are fighting bad guys whom they wouldn't normally fight. Karl Kesel's Daredevil was a good example. Daredevil was fighting old villains like Mr. Fear, Mr. Hyde, Pyro, The Eel, and Mysterio.

• *Thunderbolts* is fun because of the gimmick, but I can't imagine the series will last too long. Once The Masters of Evil are discovered, then what? Maybe they'll go legitimate, who knows? (I will admit that I like seeing old characters used in new ways, as they are in T-bolts. Thanks, Marvel!)

• Could ***CBG*** devote an issue to people who do cartoon voices? I'd love to see a picture of the guy who did Optimus Prime's voice! He does so many movie trailers and commercials, it'd be fun to hear about his "humble" origins. Maybe Mark Evanier could round up some people for you.

• I think it's kind of hypocritical that everyone in the comics industry is up in arms about the possibility of Nicolas Cage playing Superman. Everyone says to get an unknown, when the comics industry (Marvel and DC in particular) itself won't take chances on unknowns. Why should they expect the movie industry to do the same?

• Still on Cage: I'll admit that I'm not too pleased, either, but I think that comparisons between casting Batman and Superman are not appropriate. Keaton had a mask to hide under.

• The rock band Weezer has a song on its self-titled album from 1994 called "In the Garage." Its lyrics start out, "I've got a *Dungeon Master's Guide*, I've got a 12-sided die, I've got Kitty Pryde and Nightcrawler, too — Waiting there for me. I do. Yes, I do." The song's about the writer's own personal place to hang out — his garage. It's nice to know Nightcrawler and Kitty Pryde's names are booming out of stereos across the nation.

I'd really like to request, again, news on Bill Mantlo. Long-time Mantlo collaborator Rick Leonardi, could you help me? *Rom* artist Sal Buscema, do you know anything? Anyone at Marvel?

[I like the concept of ***Comics Strip*** *— precisely because, as you say, you get a better look at material you might want to get more of. No, we won't give up running our own strips. In fact —*

No, I won't say more. Not yet. But keep an eye out for clues.]

Howard Zimmerman
Byron Preiss Visual Publications
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When I returned home from this year's San Diego comics con, I took a small tour through my collection to remind myself of why I love comics. Yes, I had seen some fine work at the con from a few talented newcomers and several young but already established artists. But I was frustrated by the lack of a complete package from any of these artists. By that I mean truly gifted compositions, sophisticated rendering, clear and potent storytelling.

And so I began to make a list of those artists whose work drew me back to the comics world that I had abandoned in the late '50s. The following is a baker's dozen of the finest artists from my collection of comics from the 1960s and 1970s, which, to my way of thinking, was truly the Golden Age. Some of these artists were already mature talents during that period; some were just establishing themselves. But, as a group, they are peerless.

I would like to challenge the readers of ***CBG*** to come up with a list of equal weight based on artists whose careers flowered in the 1980s and 1990s, a span of time I find mostly unappealing in terms of comic-book art. I sincerely doubt that they will come up with more than two or three talents of equal potency to the list below:

Jack Kirby, Neal Adams, Jim Steranko, Joe Kubert, Al Williamson, John Buscema, Barry Windsor-Smith, Bernie Wrightson, Gene Colan, Murphy Anderson, Alex Toth, Wally Wood, Gil Kane.

I look forward to seeing a list anywhere near comparable, comprising talents from the past two decades.

[Seems to me your list demonstrates again that the Golden Age is 12. While it's terrific that these incredible talents flourished in the '60s and '70s, there were and — yes — are equally talented artists. (In fairness, too, it would be handy to address the skills of the ***writers****; this is a collaborative — or at least combination — field.)*

From the age more commonly accepted as comic books' Golden Age, consider the following, listed very much at random.:

Will Eisner, C.C. Beck, Walt Kelly, John Stanley, Carl Barks, Mo Gollub, Dan Noonan, Frank Frazetta, Robert Powell, Edd Cartier, Mac Raboy, Jack Cole, Mort Meskin, Jack Kirby (who, obviously, was a major talent in more than one Age), George Carlson.

From more recent days, I could start with Frank Miller — but I'll open the floor, instead, to ***CBG****'s readers. What's* ***your*** *list?]*

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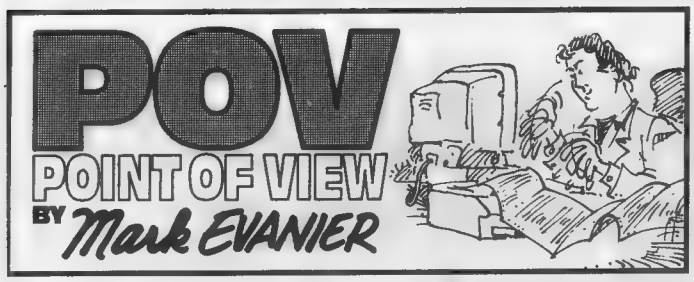

In the theater these days, new musicals — that is, musicals that are not revivals of old musicals — are scarcer than heterosexual choreographers. Fortunately, a splendid new musical has recently arrived: the long-awaited *Ragtime*. A production is playing Toronto and a second is presently at the Shubert Theater here in Los Angeles. Toronto's will soon grace the Great White Way (*i.e.*, Broadway) where it will doubtlessly be a smash hit, in for a long run.

Ragtime is based on the 1975 novel of the same name by E.L. Doctorow. Mr. Doctorow is rumored to have been less than thrilled with the movie crafted from his book in 1981 but ecstatic over this new musical. He should be. What's on stage is a stirring, emotional pageant based on the pageantry of turn-of-the-century America and all that it promised and, for some, delivered. The songs are fine, though not quite as memorable as one might like, but the staging and performances more than compensate for any shortfall in the score.

The story follows several intersecting storylines, but mainly that of Coalhouse Walker, a piano-playing "man of color" who is the victim of a gross civil injustice. Seeking satisfaction — and getting none amidst the red tape and white faces — he embarks on a violent rampage of retribution. It challenges all to address the concept, troubling to some, that America is not always the bastion of equal opportunity for all.

Coalhouse is played by Brian Stokes Mitchell, who is soon to depart. He will go to New York, open the production there, and win next year's Tony Award for Best Performer (Male) in a Musical. I don't see how he can miss. He is brilliant as the tormented musician whose life is, at first, set to a gentle ragtime melody but then does a radical key change to *sturm und drang*.

In fact, the whole cast is uniformly excellent, most notably John Rubinstein as a Jewish immigrant, LaChanze as Coalhouse's common-law mate, Susan Wood as Evelyn Nesbit, and my pal Jason Graae as Houdini.

Jason is one of the great performers treading today's musical comedy boards. He was one of the original Plaids in *Forever Plaid* and has done dozens of other shows, including *Forbidden Hollywood,* which is where I met him. He's been doing voices on a new cartoon show I'm doing, and you also hear him as the current voice of the Lucky Charms leprechaun. If you want to hear well-sung show tunes, pick up his CD *You're Never Fully Dressed Without a Smile* on the Varese Sarabande label. End of Jason Graae plug.

•

Thanks to Mr. Graae and his muscle at the box office, I saw *Ragtime* last evening from spectacular seats: fourth row, center. Being up front is critical at the Shubert, which is roughly the size of the Louisiana Purchase. Those in the back rows are always out of sync with the rest of the audience, owing to the amount of time it takes light from the stage to reach them.

But, as fine as the view was, I was even more excited by who was sitting next to me. My date Teresa took D13, I sat in D14, and then an older couple arrived to claim D15 and D16. I looked over and discovered that the man sitting adjacent to me was Steve Allen.

That's right: Steve Allen. The man who invented *The Tonight Show* and about half of television comedy. The man who wrote the song "This Could Be the Start of Something Big," among countless others, plus about 40 books I have in my library. The man who —

Come on. You know who Steve Allen is. (If you don't, I've lost all respect for you. Don't ever let me catch you reading my column again, you swine.)

Steve Allen. And sitting over in D16 was his spouse of many years, the charming and witty Jayne Meadows. Steverino led the standing ovation at the end and started yelling, "Bravo!" Guess he liked it.

Before the curtain went up, and later during intermission, I chatted with him. I told him how much I'd admired his work (and, like many, liberally plagiarized therefrom) and then we discussed the state of the entertainment industry with particular relevance to the impact of television on —

No, I can't lie to you people. The above paragraph is utter fiction. I *wanted* to chat with Mr. Allen, *wanted* to tell him how much his work has meant to me. But the truth is that I didn't say one word to him all evening, not even those times he turned and inadvertently elbowed me in my lower and hard-to-avoid abdomen.

I have met some pretty big celebrities in my day — some whose names I haven't even dropped in these pages yet. Usually, I can manage to say something that isn't *too* stupid. But somehow, though I'm sure he would have been gracious, I couldn't raise enough temerity to say Word One to Steve Allen. The following may give you some sense of why this is ...

•

Steve Allen's résumé is large enough to ... well, to fill the Shubert Theater. He has written books and songs and TV shows and essays and he has performed in almost every way a performer can perform, short of ballet dancing — although I do have a vague memory of him and Louis Nye in tu-tus in some sketch. I first knew him as a host of late night talk-variety programs. He originated *The Tonight Show* and was its host from 1953 (when it was a local show in New York) through 1957.

NBC, in its finite wisdom, erased or lost almost all the kinescopes of those shows. Of all the gaps in TV history, this is perhaps the most egregious. From all evidence, it was on those shows that Allen and his crew invented a hefty chunk of everything that made television different from all pre-existing media. Ed Sullivan ... Milton Berle ... Sid Caesar: they were all wonderful, all pioneers in their ways. But, by and large, they were taking what had been done before on the live stage and on radio and dragging it in front of cameras.

Steve Allen did a lot of the same things, but he also did television that could only have been television — unrehearsed bits, live demonstrations, unplanned conversation. Often, they just turned Steve loose in an unscripted situation and hoped magic would happen. It always did.

I was too young to watch Steve's *Tonight Show*, but, in 1963, he did a not-dissimilar syndicated series that I recall vividly and would love to rerun. I have often heard others around my age say the same thing. We all fought with our parents — *please, please, please* — to stay up late enough to watch the first part ... which, of course, always turned into seeing the whole program.

This *Steve Allen Show* came from a small theater on Vine Street in Hollywood, abutting a shabby 24-hour emporium called the Hollywood Ranch Market. Just about everyone who mentions this series distinguishes it from Allen's other talk shows by referencing the Hollywood Ranch Market. Steve's crew was always pointing a camera out the side door of their theater and running over there to create some kind of mischief. (The HRM is, sad to say, history. It was at the corner of Vine and Fountain, where you'll now find an Office Depot and an El Pollo Loco.)

And when they weren't clogging the aisles of the Hollywood Ranch Market, they were blocking traffic out on Vine, holding ostrich races or flying a chicken-suited Steve on a crane. One night, they staged war games, with dozens of uniformed soldiers storming the produce section of the market, stabbing the cantaloupes with bayonets, and engaging in a full-scale food fight.

Of many TV shows, it could be said that the audience never knew what would happen next. The 1963 *Steve Allen Show* went that one better: Watching it, one got the idea that the *host* never knew what would happen next.

Sometimes, it was silly, like putting him in swim trunks, tossing him as a part of the world's largest salad, and inviting the audience up to have a bite. Sometimes, it seemed dangerous, like putting him in a crate and blowing it up with dynamite. Steve called stunts in that category, "the staff's plots against my life." But he always went along with them and always made them funny.

•

A producer told me a story once that I'd like to believe is true. It took place on one of Mr. Allen's later talk shows — a show taped on a set where bookcases surrounded the host and his desk. Steve had even brought many volumes from his home library to fill the bookcases and would occasionally consult one during a broadcast.

One day during a taping, one of the guests used a large, polysyllabic word — something like "kalopsia."

Allen stopped the conversation, turned to the studio audience, and asked, "How many people here know what that word means?" Not a lot of hands went up, and Steve responded, "Whenever I hear a word and am unaware of its meaning, I always make a point to go look it up." And with that, he reached over to the shelves, hefted a large, frighteningly unabridged dictionary and began leafing through it.

During all this, the producer was in the control room, squirming in agony. This was, to him, dull, dull, dull. Finally, Steve read aloud the definition of "kalopsia": "A condition where one is deceived into thinking things are of higher quality than they actually are."

Thirty seconds on a TV show can seem like The March of Time

(Continues on Page 28)

Fury on TV

By Rob Allstetter

The Nick Fury live-action television movie is tentatively scheduled to air in January or February on Fox. David Hasselhoff of *Baywatch*, who stars as Fury, appeared at the Comic-Con International: San Diego, along with Sandra Hess (Viper) and Neil Roberts (Pierce). As part of the Marvel Studios panel, a trailer for *Nick Fury* was shown, including several of the film's special effects. "I love the character," Hasselhoff said. "I picked up the script and on the first page I saw a line like, 'Guys like you tend to cling to the bowl no matter how many times you flush.'"

The movie was written by David Goyer (*The Crow: City of Angels, Blade*) and directed by Rod Hardy (*20,000 Leagues under the Sea*). It has a budget of more than $5 million and was filmed in Vancouver and surrounding areas in British Columbia. The cast also includes Lisa Rinna (*Melrose Place*) as Val, Garry Chalk as Dugan, and Ron Canada as Gabe Jones. Hasselhoff said he has signed up for five Fury telefilms. "We're looking forward to doing more of these," he said. "We're going to take Nick Fury to Hong Kong, Nick Fury to Monte Carlo, and Nick Fury to the jungle and really stay true to the characters.

"I think I look a little bit like Nick Fury, which is bizarre to me, because I didn't know who he was when I accepted the role."

Hasselhoff will also appear in an early episode of the *Night Man* syndicated series. He said he appeared on the series as a favor to *Night Man* Executive Producer Glen Larson, who gave Hasselhoff his big break on *Knight Rider*.

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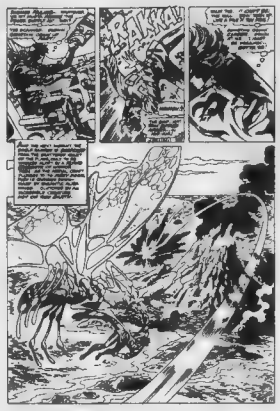

JIM STERANKO
Nick Fury, Agent of Shield #2 p. 7 (1968) $1500.00

JIM LEE
Fantastic Four #3 p. 1 splash $850

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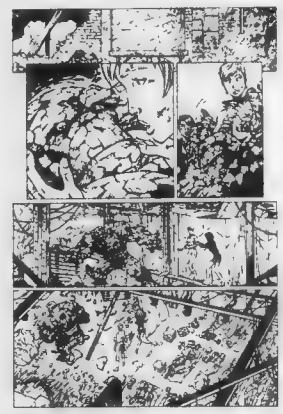
FF. Annual #4 p.17; G.A. Human Torch App. $1300.00

TERRY DODSON
11"x17" pin-up from Star Trek/X-Men x-over $225.00



JIM LEE
Fantastic Four #3 p. 11 ..... $350.00

HOWARD PORTER
JLA #4 p.9; signed by artist + inker $250.00

RUSS HEATH
Legends of the Dark Knight #48 Cover $450.00

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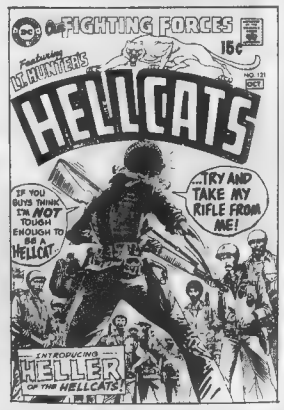
FRANK FRAZETTA
5"x9" pencil of Norseman warrior; signed $2500.00

SAM KEITH
Marvel Comics Presents #117 p. 4; signed $450.00

JACK KIRBY
Rawhide Kid #32 p. 4 ..... $275.00

GARY MARTIN
11"x17" FF. Model Sheet from animated series $50.00

DON HECK
Avengers #13 p.2 ..... $175.00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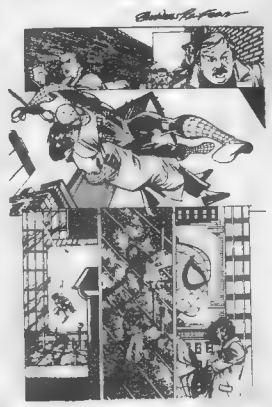
featuring LT. HUNTER'S
HELLCATS
...TRY AND TAKE MY RIFLE FROM ME!
IF YOU GUYS THINK I'M NOT TOUGH ENOUGH TO BE A HELLCAT...
INTRODUCING HELLER OF THE HELLCATS!

JOE KUBERT
Our Fighting Forces #121 Cover; Intro. Heller $850.00

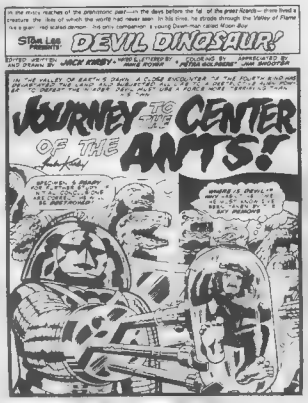
WALLY WOOD
Incredible Science Fiction #33 p.6 (1956); last Wood EC. $525.00

CURT SWAN
Action Comics #293 p.12 (1962); Moldoff inks; $450.00

ED BENES
Captain Marvel #4 Cover $150.00



RON FRENZ
Hobgoblin Lives #1 p.15; Perez inks $150.00



JACK KIRBY
Devil Dinosaur #5 p.1 splash $350.00

MARIE SEVERIN
Strange Tales #155 p.6 ..... $275.00

BRETT BREEDING
8½"x11½" Thor; inked and signed ... $80.00

GEORGE PEREZ
Wonder Woman #18 Cover $425.00

GENE COLAN
Tomb of Dracula #35 p.23 ..... $75.00

Point of View

From Page 24

if nothing's happening, and this producer couldn't abide 10 without a laugh or a song or someone getting hit with a pie. Alas for him, Allen was on an etymological binge. They taped several shows that day and, each time someone uttered an unfamiliar word, out came the dictionary for another 20-30 seconds of page-turning. The producer actually ran back to the green room, where guests wait to go on, and begged everyone not to use big words on the show.

After the taping, he took his concern to Steve, who replied politely that he had no intention of ceasing or desisting. "With all the hours of television devoted to mindlessness," Mr. Allen reportedly said, "We can surely take 30 seconds every now and then to teach people a new word." And since Steve Allen felt that way and this was *The Steve Allen Show,* that was that.

But not quite. The producer went to the prop man and gave him an order: "Find a book just like Steve's, hollow it out, and put a little blasting cap inside — one that goes *bang* like an exploding cigar. I want it rigged so that, when Steve opens it, it'll go off. Then he'll think twice about going for the dictionary." The prop man complied. Before the next tape day, Allen's lexicon was replaced with the booby-trapped one.

All during the afternoon's taping, the producer was praying for someone to use a big word so he could spring his surprise. No one did. At one point, seething with frustration, he called the Talent Coordinator and tried to see if they could arrange a last-minute booking of William F. Buckley.

But it wasn't necessary. Just at that moment, a guest used the word "pejorative" and Steve stopped and polled the house: "How many people here know what that word means?" Few did, so Steve reached for the dictionary.

As the producer giggled in anticipation, Steve Allen opened the book —

— and it exploded. Really *exploded.*

The prop guy had miscalculated. Instead of a small *bang,* it was more of a loud *kaboom.* A bolt of flame erupted and the blast drove Steve backwards. He crashed back into the bookcases and they went toppling. Since they were anchored to the set, it came tumbling down with them, bringing with it all manner of lights and stanchions and uprights — all of it burying the host.

The producer was in shock. He rushed from the control room to the set, saw cataclysm everywhere and gasped aloud, *"My God! I've killed Steve Allen!"*

He ran up to the disaster, hurling stagehands and grips aside, and began to claw through the debris. With the strength of 10, he threw pieces of scenery and bookshelving aside until finally, at the bottom of it all, he'd uncovered the upper half of the first host of *The Tonight Show.* "Steve," he begged. "Steve, speak to me!" In tears and desperation, he cried out, "Say something! Tell me you're going to be all right!„

There was a long pause but finally, Steve Allen opened his eyes. "Did you do this?" he asked in a soft, hurt voice.

"Yes," the producer moaned. "Yes, it was my idea! I told them to do it!„

Steve smiled, raised his hand in an "OK" gesture and said, "Funny bit."

•

As I said, a brave man. Today, I love Leno and Letterman — but not for their spontaneity, which is nearly non-existent. Talk shows today are pre-planned, pre-interviewed, and loaded with pre-taped and carefully edited segments. No one on TV today has the guts to put his own image on the line and to try to make reality entertaining. (Allen also functioned with writing staffs, an eighth the size of Dave's or Jay's, though his shows were 50% longer.)

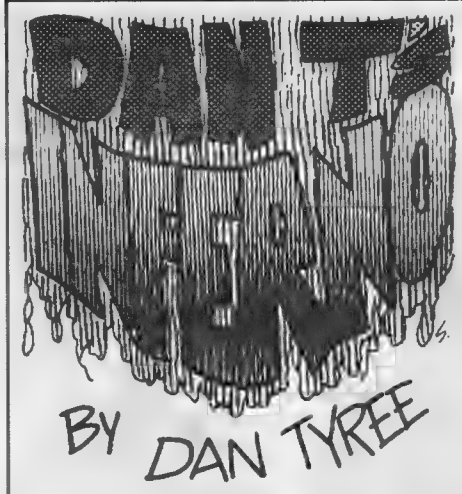
That was the point the producer was making when he told me the above anecdote which, as I said, I hope is true. Steve knew what made good television and knew how to be a good sport, even when the joke was on him.

One of the reasons he invented so much of television's repertoire was because he was there first, so just about anything he did was an innovation. But he was, and still is, a courageous and clever man, with enough respect for an audience to appear before them nightly, armed only with his wits.

He did it well enough that, when you find yourself sitting next to him in the fourth row of the Shubert Theater, you want to turn to him and say, "Mr. Allen, it is an honor to be this close to you. I just want to thank you for a lifetime of wonderful work, which has inspired just about everyone, myself included." You *want* to say that ... but you just can't find the words ...

And that's no kalopsia.

This column is brought to you by Mark Evanier, whose mailing address is 363 S. Fairfax Ave., #303, Los Angeles, CA 90036. Schmock, schmock!



I've done the math.

Barring an early retirement and the 25-hour day, I now have more books than I'll ever be able to read.

On good days, it's an embarrassment of riches. On bad days, it's one of those fist-in-the-gut mid-life epiphanies.

I *certainly* don't need the stereotypical Christmas letter. ("Our son Biff reread *The Complete Haunt of Fear* for the 15th time, while performing emergency brain surgery in his Indy 500 car.")

But it's hard to reform. Books are my friends. It's just that my wife (who has her own share of books on endocrinology and such, mind you) sometimes wishes they were my *imaginary* friends.

When Paul Harvey tells of some pathetic "pack rat" being crushed by collapsing stacks of newspapers, books, and magazines, I rush out to buy a how-to book on shoring up such stacks.

Oh, yeah, and I suppose *you* could turn down a box full of moldy 40-year-old hymnals for a buck, when a mere $136 worth of Lysol could render them just as good as, well, moldy 15-year-old hymnals? And don't tell me you aren't saving those *Silas Marner* variants in case you learn to read Swahili.

Besides, I've *got* to have my research materials. *The New York Public Library Desk Reference* and *The Dictionary of Cultural Literacy* are indispensable. Although I'm less pleased with books like *The Timetables of History* that take a breezily imprecise approach to the facts. "In 1957 Ike was president, *Gunsmoke* was on TV, and 'Jailhouse Rock' was a popular song."

OK, wiseguy. If I'm writing a story about a picnic that took place on July 4, 1957, and "Jailhouse Rock" is on the picnickers' radio, does that make the song yesterday's news or just an anachronistic gleam in Elvis' eye? It matters, doggone it.

Don't suggest a 12-step program. It would take a "Ministry of Silly Walks" grant for me to take 12 steps around all the piles of *The Complete Poe, USDA 1962 Corn-Boring Worm Census, etc.*

I could let other people capsulize the books for me, but people do tend to color things with their personal prejudices. ("OK, Dan, once you filter out all the *religious* mumbo-jumbo in Dante's *Divine Comedy* ...")

I *am* trying to pick up the pace of donating duplicates to the public library.

I don't know about *your* town, but here they make a big deal out of soliciting and publicizing memorial donations. This is a great opportunity for getting the comics message to the public.

I contributed a copy of Fantagraphics' *Prince Valiant* Volume 1 a couple of years ago when a classmate passed away. The book really stands out on the shelves.

I think the dog-eared comics-related section of the library is shrinking. If books are our window on the world, the local librarians, bless 'em, could use a Q-Tip for a squeegee.

But for right now, I'll just calm my nerves with a more passive way of absorbing entertainment and information.

I'll plop down in front of these inviting stacks of unwatched videotapes.

And I'll do the math.

And I'll scream for a really long time.

For Art's Sake

By Chris Smigliano

-WHAT A MISERABLE DAY!! THIS MUST BE THE WORST BLIZZARD ON RECORD!!
HAVE YOU EVER HEARD OF PAVLOVS EXPERIMENTS?
YOU MEAN THE ONES IN WHICH HE TRAINED DOGS TO REACT HUNGRILY EVERY TIME THEY HEARD THE SOUND OF A BELL?
YES: A DEVELOPMENT IN THE STUDY OF CONDITIONED BEHAVIOR: IN WHICH A BEING MUST BEHAVE A CERTAIN WAY TO A CERTAIN STIMULUS.
INTERESTING... BUT WHAT DOES THAT HAVE TO DO WITH ANYTHING??
WELL.. IT IS WEDNESDAY.
WHOOSH
GOT ME SOME NEW COMICS!!
:SIGHS: THE LAB RAT FOUND HIS CHEESE...

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Backlists: The publishers' top picks

By Gary St. Lawrence

With so many backlists, and so many comic books, trade paperbacks, and graphic novels to choose from, how is the average comics fan supposed to know what to be looking for, or what to order on his or her next trip to the comics shop?

He or she *could* start with these books the publishers recommend (in the order in which they recommended them):

Acclaim Comics (Comments by Stephen Vrattos)

1. The first *Quantum & Woody* trade paperback: Due in November, it's getting rave reviews and is being talked about all over the industry. It collects the first four issues of *Quantum & Woody*.

Antarctic Press (Comments by Matt High)

1. *Gold Digger* trade paperbacks Volumes 1-6.

2. *Ninja High School* trade paperbacks Volumes 2-11: When we reprint volume 1, which has been out of print for several years, we expect renewed interest.

3. *Luftwaffe 1946* trade paperback.

4. *Robotech*: Anything and everything connected with Robotech comic books.

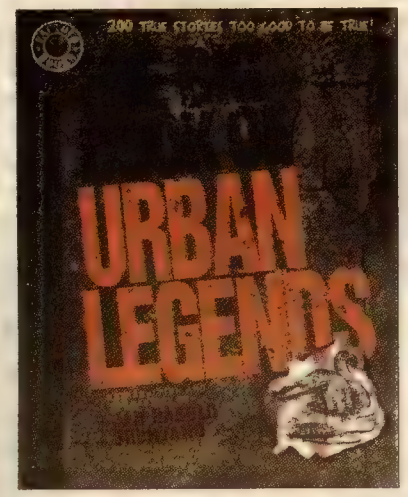
Caliber Comics

1. *Renfield*
2. *Baker Street*
3. *Sherlock Holmes: Scarlet in Gaslight*
4. *Sinergy*
5. *Best of Negative Burn* #1

Dark Horse Comics

1. *Star Wars: Dark Empire*
2. *Ghost in the Shell*
3. *Tarzan: The Land that Time Forgot*
4. *Tarzan: The Lost Adventure*
5. *The Jack Kirby Portfolio*

DC Comics (Comments by Scott Nybakken)



1. *The Big Book of Urban Legends*. Written by Robert Loren Fleming and Robert F. Boyd Jr. Illustrated by various. Here are 200 outrageous, unbelievable stories that have become part of American folklore. These urban legends have been illustrated by nearly 200 artists and are adapted from books by Jan Harold Brunvand, best-selling author of *The Vanishing Hitchhiker* and *The Choking Doberman*.

2. *The Sandman: Preludes & Nocturnes*. Written by Neil Gaiman. Illustrated by Sam Keith, Mike Dringenberg, and Malcolm Jones III. Critics, retailers, and readers have spared no enthusiasm for Neil Gaiman's The Sandman. His unique vision and crafting of this modern myth has made The Sandman one of comics' most popular and resonant characters. This first story of Morpheus, Lord of Dreams, tells of his plight and the quest he must undertake to regain a kingdom.

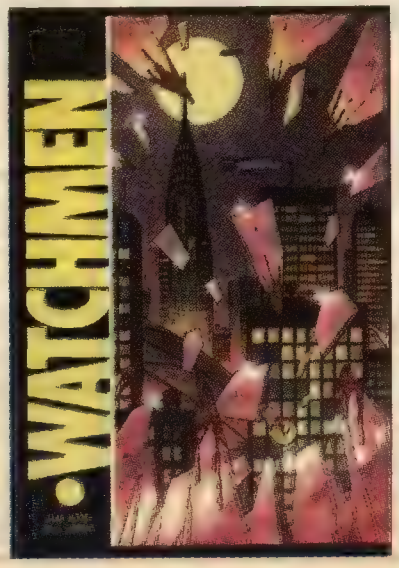
3. *Watchmen*. Written by Alan Moore. Illustrated by Dave Gibbons. The graphic novel deals with the fall from grace of a group of super-heroes plagued by all-too-human feelings. The concept of the super-hero is dissected and inverted, as strangely realistic characters are stalked by an unknown assassin. Originally published as a 12-issue series in 1986 and 1987, *Watchmen* remains one of DC's most popular graphic novels.

4. *Batman: The Dark Knight Returns*. Written by Frank Miller. Illustrated by Miller, Klaus Janson, and Lynn Varley. The tale is of a tortured hero's effort to save a city spiraling into chaos: Batman's struggles with a new generation of criminals, his acceptance of a new Robin, and his fateful final encounters with Two-Face, The Joker, and Superman. This 10th anniversary edition features 28 pages of previously unpublished sketches, art, text material, and a new introduction by the author.

5. *The Death of Superman*. Written by Various. Illustrated by Various. The story of Superman's demise has been one of DC's best sellers since its release in January 1992. *The Death of Superman* is the opening volume of the saga of Superman's death and rebirth and introduced the unstoppable death dealer known as Doomsday.

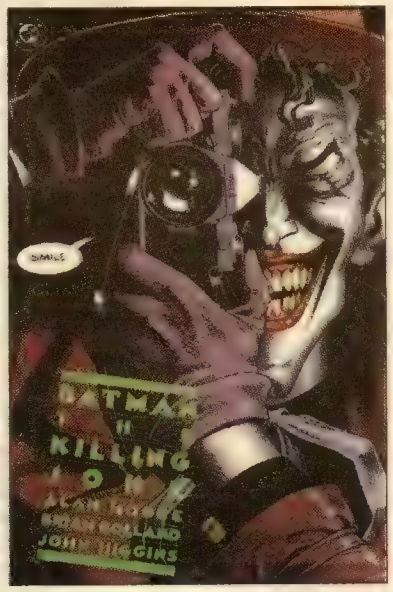
6. *Justice League of America: New World Order*. Written by Grant Morrison. Illustrated by Howard Porter and John Dell. Superman, Batman, Wonder Woman, The Flash, Green Lantern, Aquaman, and The Martian Manhunter — the world's greatest heroes are together again! This new series featuring a new team finds the public turning against the JLA in favor of a new group of champions: alien super-beings called The Hyperclan. Faced with powers that rival even Superman's and a hidden agenda that threatens the world, how can the new league keep their first adventure from also being their last?

7. *Preacher: Until the End of the World*. Written by Garth Ennis. Illustrated by Steve Dillon. The Reverend Jesse Custer continues on his mission in the second *Preacher* collection. First, Jesse heads south for a brutal confrontation with the demons from his past: a trio of white-trash psychos, including Jesse's monstrous grandmother. Then Jesse and company go west, only to crash a party of Babylonian proportions.



8. *Death: The High Cost of Living*. Written by Neil Gaiman. Illustrated by Chris Bachalo and Mark Buckingham. The story tells of the one day every 100 years when Death, older sister of The Sandman, walks among humans to gain a better understanding of those to whom she will be the final visitor.

9. *The Books of Magic*. Written by Neil Gaiman. Illustrated by John Bolton, Charles Vess, Scott Hampton, and Paul Johnson. DC's occult characters guide young Tim Hunter through the realms of magic, as he decides whether to pursue his destiny as the world's next great sorcerer.

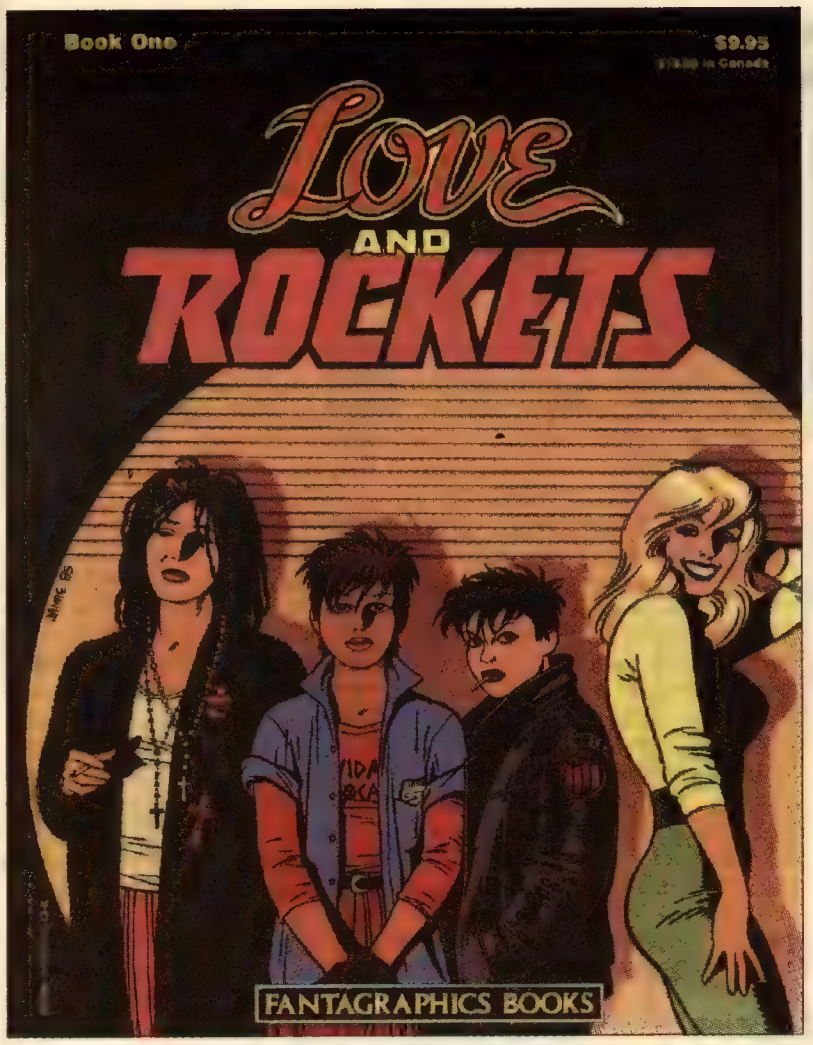


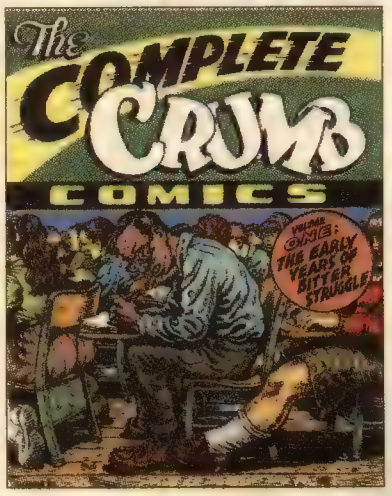
10. *Batman: The Killing Joke*. Written by Alan Moore. Illustrated by Brian Bolland. The Joker exacts brutal revenge against Batman through some of his closest friends. Along the way, The Joker's origin is revealed, as is the depth of his depraved insanity.

Fantagraphics Books (Comments by Eric Reynolds)

1. *The Collected Love & Rockets*: Fifteen volumes of the most influential series of the last 20 years. Without *Love & Rockets*, there might have been no Fantagraphics, Vertigo, Drawn & Quarterly, Dark Horse, *etc.*

2. *The Complete Crumb Comics*: Twelve volumes to date systematically reprint everything from R.





Crumb's illustrious career. The most critically acclaimed cartoonist in history.

3. *Usagi Yojimbo:* Volumes 1-7 by Stan Sakai. One of the best all-ages comics in history.

4. *Prince Valiant* by Hal Foster: There are 32 volumes to date collecting one of the greatest newspaper strips ever, along with *Little Nemo, Popeye, Pogo, Krazy Kat*, and others. Gorgeously reprinted in an oversized full-color format.

5. The collected works of Dan Clowes and Peter Bagge: Our two most popular cartoonists of the '90s have defined the alternative comics genre in the '90s. *Hate* and *Eightball* have been two of the few alternative successes of the last 10 years.

Kitchen Sink Press

1. *The Crow Collection* by James O'Barr.

2. *Introducing Kafka* softcover and hardcover by David Zane Mairowitz and R. Crumb.

3. *Understanding Comics* by Scott McCloud.

4. *Waiting for Food* by R. Crumb.

5. *Betty Boop's Sunday Best* by Max Fleischer.

6. *Joy Ride* by Carol Lay.

7. *A Life Force* by Will Eisner.

8. *From Hell* by Alan Moore and Eddie Campbell.

9. *Oink: Heaven's Butcher* by John Mueller.

NBM

(Comments by Terry Nantier)

1. Milo Manara's *Gullivera* ("Has had three printings in less than a year. That took us by surprise.")

2. *Secrets* (Luis Royo collection)

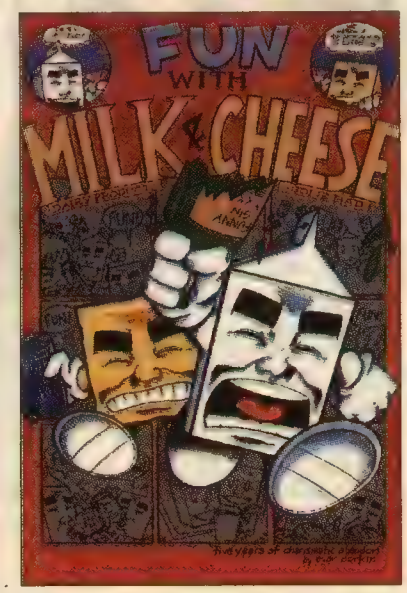
3. *Tarzan* hardcover strip reprint collections

4. Peter Kuper's *Kafka: Give It Up!*

5. Rick Geary's *Treasury of Victorian Murder*

Slave Labor Graphics

1. *Johnny the Homicidal Maniac*



2. *Fun with Milk & Cheese*

3. *Skeleton Key: Beyond the Threshold*

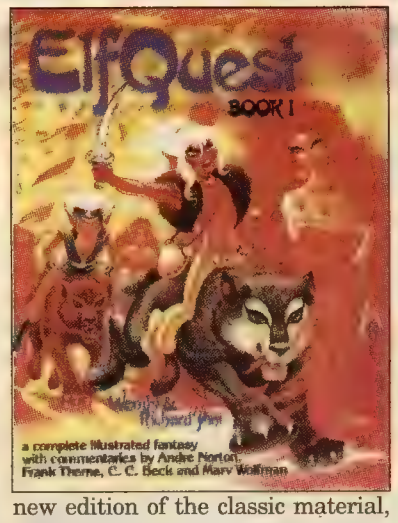
4. *Randy Sells Out* (*Slacker* collection)

5. *The Days Go by Like Broken Records* (*No Hope* collection)

Warp Graphics

(Comments by Richard Pini)

1. The "Classic" Elfquest Graphic Novels Volumes 1-8: That's either one recommendation or eight of them, sorry. Of course, with Elfquest's 20th anniversary on the horizon, we're already talking about a new edition of the classic material, one that will appeal to hardcore collectors and to new readers alike. So, at some point, those volumes will end up on our "recommended" list.


ElfQuest
BOOK I
a complete illustrated fantasy
with commentaries by Andre Norton,
Frank Thorne, C. C. Beck and Marv Wolfman

DC celebrates a decade of backlists

By Gary St. Lawrence

There's always something to celebrate at DC and, while creators and fans alike prepare for Superman's 60th anniversary next spring, DC's marketing and sales organizations are partying after a decade of backlist sales.

Beginning with the hardcover and trade paperback editions of *Batman: The Dark Knight Returns* in 1986, DC has been consistent in its efforts to build a backlist business in comics shops. A decade later, DC estimates its backlist volume now exceeds the total comics shop volume of all but the five largest publishers.

DC Executive Vice President and Publisher Paul Levitz said, "Making backlist titles easily available to comics shops was the equivalent of unleashing every book from Shakespeare's time to last year's bestseller list for bookstores. You can't imagine a successful bookstore without that range of titles, and we've worked hard so that every comics shop can offer our best material from all time every day."

DC has spent the past year pumping up the volume of the backlist business by enabling retailers to order backlist material as part of their monthly catalog orders, which increases retailers' volume count for basic DC discounts and enables retailers to pass those discounts on to customers. DC encourages customer purchase of its backlist material by printing its entire 220-plus backlist titles monthly in Diamond *Previews*. Customers and retailers alike benefit from this practice, since it eliminates reorder charges on backlist items.

DC Direct Market Sales Director Bob Wayne, "These steps have made our backlist more accessible and more profitable for comics specialty retailers, and an increasing number of retailers are discovering how effective our backlist can be for their bottom line."

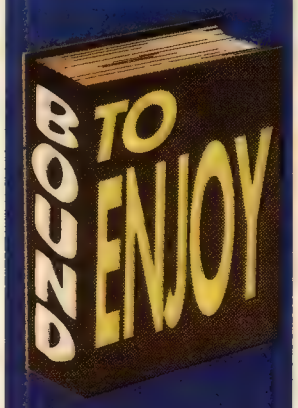
Feedback has been overwhelmingly positive from retailers, who report that DC's backlist operation does everything from increasing cash flow and offsetting slumping monthly title sales, to pulling new customers into the store.

San Francisco-based Comix Experience Owner Brian Hibbs said, "Trade paperbacks are incredibly important to our store. They help cash flow and give you things to sell for the weeks when there aren't a lot of new titles coming in."

Joe Ferrara of Atlantis Fantasy World in Santa Cruz, Calif., agreed. "Backlist material is the savior in my shop. My sales were down overall, but my trade and graphic novel sales were up 18%. I've replaced shrinking sales in many categories with higher-profit-margin trades."

Philadelphia's Comics & More Manager Andy Lis said DC's recognizability is the key. "The best way to introduce new readers and cross-market the store is DC's backlist. DC has the most recognizable characters and it does the best job in reprinting the best stories and keeping them available. Backlist sales have allowed me to increase my customer base and direct them toward new products."

Everything you've ever wanted to know about backlists — but never thought to ask



By Gary St. Lawrence

You walk into your friendly neighborhood comic-book store. You collect the monthly titles you subscribe to from your "pull box" and you browse through the shelves so you don't miss that errant annual, special, crossover, or one-shot. Maybe, if it's that one week in 10 that you peruse the back-issue boxes, you grab something to fill a hole in your collection. Then it's up to the register to cash out. But wait — wasn't there that old issue of *World's Secret Two-in-One Tales to Premiere* that you've been wanting to get, but never seem to find?

Never fear. Backlists are here.

Actually, backlists have been here for a long time. Trouble is, not many readers know they exist or what is on them, and many retailers don't push books from "backlist limbo" for fear of losing new book sales in this "if this, then not that" economy.

Backlists are sort of an archive where old comics go to — well — grow older (because old comics never die, they just fade and turn yellow). Many publishers maintain a huge inventory of previously published comics and comics-related projects specifically for fans who missed them the first time around. Most backlists are populated by graphic novels, collected anthologies, reprints, and special titles that may or may not have spent much, if any, time on the shelves.

But how do readers get *at* backlist material? Well, take a comfortable seat. It's going to be a long but informative and useful ride. Whence cometh the backlist?

Few publishers don't maintain backlists these days. Most see them as an integral part of their profit margin, while others see them as sort of a customer courtesy — something that the fans deserve for buying their month-to-month reserve. But how do publishers know what to make available through a backlist? Some say it's through careful planning. Others say it's a crapshoot.

"We don't consider it 'limbo' really," said Kitchen Sink Press Senior Marketing Director Jamie Riehle. "We deliberately overprint our books so that we have an inventory for distributors, retailers, and consumers to order from. Like that of any other book publisher, our backlist is a strong source of income. When possible, we look at both first-day distributor orders and historical sales for a previous issue or volume and make projections of how many copies a book should sell in its lifetime. We then print to our projection.

"In some cases, we may print twice as many copies as first-day orders; on some others, first-day orders may represent 70% of the print run. It all depends on the popularity of the creator and the project. We know for certain that, for R. Crumb, Will Eisner, Mark Schultz, Charles Burns, Dave McKean, and James O'Barr, there is constant demand for previously published editions. For example, first-day orders on *Introducing Kafka* by David Mairowitz and R. Crumb were for just over 1000 copies; we've now sold more than 11,000 copies!"

Warp Graphics President Richard Pini said he could think of two reasons for having a backlist. "One is that there are a lot of books published that simply are not appealing to a customer. Appeal comes in two flavors, which I might call 'space' and 'time.' The appeal of 'space' means that a book is attractive to many different readers and browsers — young, old, male, female, hip, or square. The appeal of 'time' means that a book is as interesting this year as it was last year. That interest is not linked to some very time-dependent event. A backlist item that has limited appeal of either flavor, or both, will languish in the warehouse.

"The second reason is that a publisher may inadvertently make it difficult for a customer to become interested in backlist items, making it a difficult choice between new and previously printed books — especially for a new reader."

Marvel Comics Vice President Direct Market Sales Matt Ragone said, "Our history regarding backlist has varied throughout the years. We currently have a more aggressive program in place to build our backlist offerings and sales. While Marvel does not necessarily have any newly approved concepts being developed strictly for backlist inclusion, programs such as the Masterworks or the Essential trade paperbacks are specifically produced with backlist potential in mind.

"With other reprint trade paperbacks, we tend to make more qualitative and quantitative decisions that would lead to backlist inclusion or not. For example, we recently published a Hercules trade book, and Hercules is not a primary Marvel universe character. Initial retailer orders were lower than average. Therefore, we made the decision to print close to order with minimal stock."

Antarctic Press Promotions/Sales Manager Matthew High said, "Nearly all of the comic books we produce are intended to be sold on the first solicitation, although we overprint on all of our comics to have enough copies in stock for anywhere from six months to two years, depending upon the title. Nearly all of our collections and trade paperbacks are produced to be sold on the first solicitation, to be relisted, and to be available in stock perpetually. The idea on trade paperbacks is to break even (or come close) the first time around, and make a profit through future backlist and reorder sales."

The backbone of NBM is its backlist, which comprises 150 active titles. "The backlist is very important to NBM," said NBM Publisher Terry Nantier. "That's what we live on. Advance sales are insignificant. On a typical book, they are less than a third of total sales."

But not all publishers believe in planning for overrun.

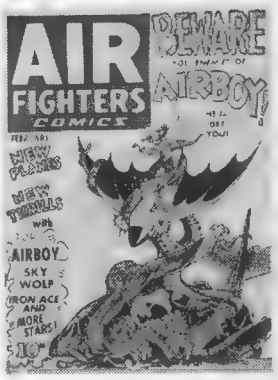
"When you're a small press which has been in business for a while (21 years in our case)," said Fantagraphics Books Director of Direct Sales Promotions and Marketing Eric Reynolds, "it's impossible for books not to end up in 'backlist limbo.' It has nothing to do with the quality of the backlist books, either.

"We have a backlist of about 300 books, and I'm the entire promotions staff. It's impossible to devote attention to every deserving title in our backlist, especially when you're publishing and promoting several new books per month, as well. But we try, by focusing on particular lines or subgenres, like our classic newspaper strip reprints and underground comics reprints or libraries like the *Collected Love & Rockets* or the *Complete Crumb Comics*. Invariably, however, some books get lost in the system and take their place on a backlist."

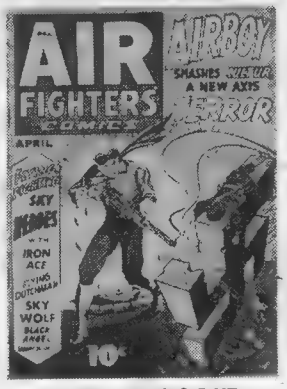
Acclaim Comics Marketing Coordinator Stephen Vrattos said, "In terms of the regular comics line, we don't have a big backlist, because of the poor reorders. For instance, *Man of the Atom* had poor initial orders. But it sold out in six days! Suddenly, retailers were asking for reorders. But we can't go to print without more than 10,000 copies.

"Acclaim is different from other companies in that we have two lines of books that are created *solely* for backorder: *Classics Illustrated* and the Acclaim Young Readers books: *Disney Enchanting Stories, Disney Action Club, Saban Power House* (*The Power Rangers*), and *Fox Fun House* (*The Tick* and *Bobby's World*). There's also *Acclaim Adventure Zone* that caters to younger audiences and is published in digest form. They're to help create a young readers' market. They're marketed at most bookstore chains and pretty much anyplace that sells comics."

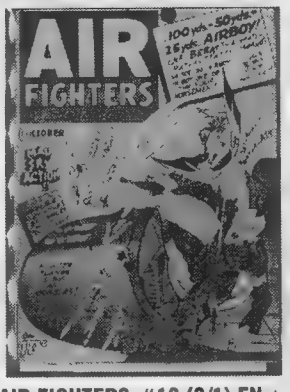
(Continues on Page 34)



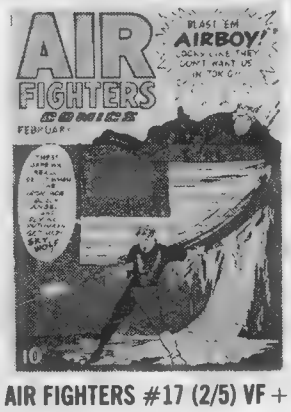
AIR FIGHTERS #5 VF+
Tiny ding bot. spine



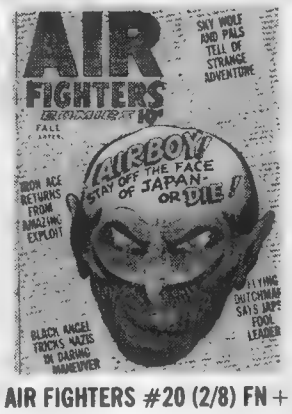
AIR FIGHTERS #7 VF-
Owl 6 pages



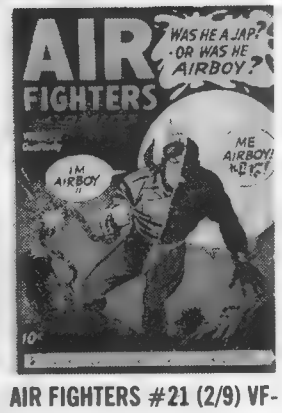
AIR FIGHTERS #13 (2/1) FN+
White pages



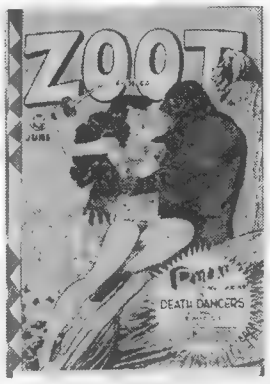
AIR FIGHTERS #17 (2/5) VF+


AIR FIGHTERS
SKY WOLF AND PALS TELL OF STRANGE ADVENTURE
AIRBOY! STAY OFF THE FACE OF JAPAN- OR DIE!
IRON ACE RETURNS FROM AMAZING EXPLOIT
FLYING DUTCHMAN SAYS JAPS FOOL LEADER
BLACK ANGEL TRICKS NAZIS IN DARING MANEUVER

AIR FIGHTERS #20 (2/8) FN+



AIR FIGHTERS #21 (2/9) VF-

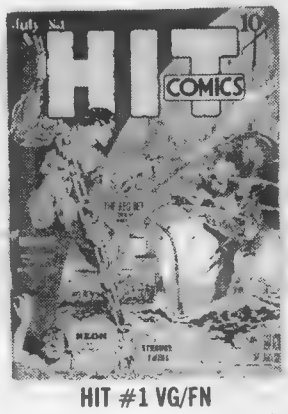


ZOOT #15 VF+
Loon Book

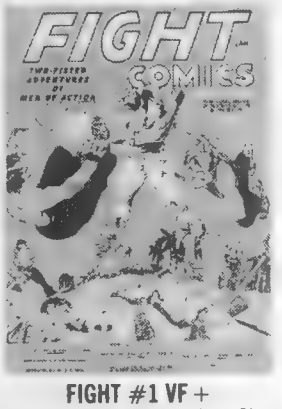
DAGAR #16 VF+
Loon Book

SEVEN SEAS #4 VF
Loon Book

SEVEN SEAS #6 VF+
Loon Book



HIT #1 VG/FN



FIGHT #1 VF+
Small tear seal, color touch by Cicconi

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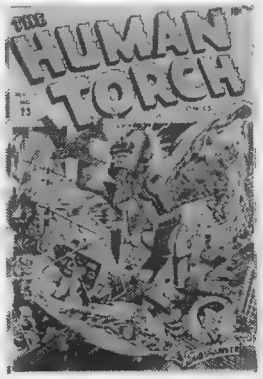
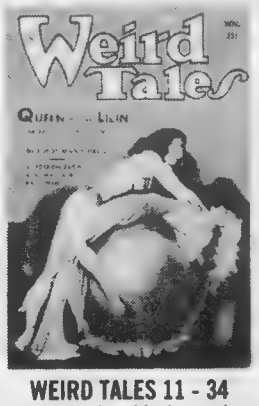
CATMAN #31 FN+



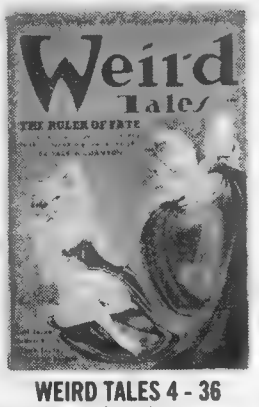
HUMAN TORCH #23 VF+

SUB-MARINER #12 VF+

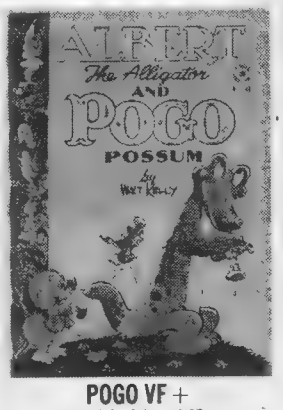
WEIRD TALES 8 - 34



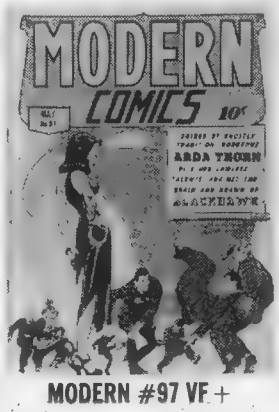
WEIRD TALES 11 - 34



WEIRD TALES 4 - 36
All three pulps have Brundage covers and archival tape that perfectly preserves the spines

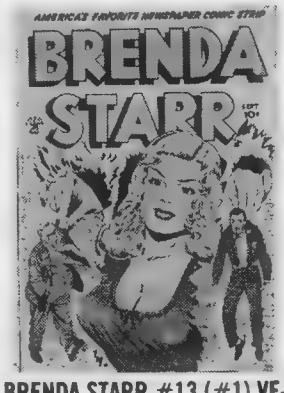


POGO VF+
4-COLOR #148



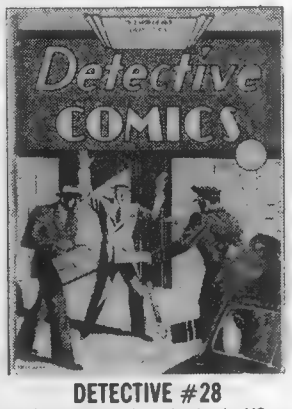
MODERN #97 VF+

RULAH #17 FN/VF



BRENDA STARR #13 (#1) VF-

HOODED MENACE FN+
Small chip out bot. f/c



DETECTIVE #28
Cover split, detached, o/w VG

Backlist

From Page 32

With this much consideration given to a book's future before it has gone to press, publishers have to calculate, not only their own production costs, but all associated costs involved in getting a book to the shelves. Most agree it's a simple equation. But it takes a long time to do the math.

"Trade paperbacks are likely to end up in the backlist, because a publisher must estimate demand over the course of time and multiple markets," Dark Horse Comics Sales and Marketing Director Michael Martens said. "In addition, most printers offer a sliding cost scale based upon total copies printed, *i.e.*, the greater number of copies printed, the lower the unit cost, so there is some benefit to overprinting. At least the series has an established sales record, if the trade is a collection of single issues."

Publishers unanimously agreed that future sales success is heavily reliant on a knowledge of history.

Reynolds said, "Every publisher who is in it for the long haul overprints in anticipation of perennial sales. Reprinting a book later (at a smaller volume and higher per unit cost) can be more expensive than warehousing an excess inventory over time. Fantagraphics has a mail-order business, which accounts for a great deal of our business, and strong support from the progressive end of the retail community that appreciates comics as an art form.

"As such, we often overprint by as much as two times initial distributor orders, depending on our faith in the particular project. Sometimes, your estimates aren't as on the money as you'd hope, and you end up with a surplus that doesn't sell as quickly as you'd like."

(Continues on Page 50)

YOU KNOW, THESE TRADE PAPERBACKS GIVE US EASIER ACCESS TO OUR FAVORITE COMICS, AND EXPAND THE GENRE INTO NEW MARKETS AND READERSHIPS--BUT THE BLASTED THINGS ARE IMPOSSIBLE TO ROLL UP AND STUFF INTO YOUR BACK POCKET!!
AND YOU CAN'T RIDE YOUR BIKE WITH 'EM, EH?
VERILY--THESE NEW TOMES WILL SPREAD ART AND KNOWLEDGE THROUGHOUT THE LAND, AND ARE EASILY STACKED AT THE HOME--BUT THEY FIT NOT INTO THE SCROLL SACK!!
JUST IMAGINE RIDING A MOUNT WITH THE CUMBERSOME THINGS?

Comic books make the backlist, too

By Gary St. Lawrence

Even before determining how many copies of a given trade paperback or hardcover book to print, publishers have to set print runs for the periodical comic books that are later collected into the books, and many of these comics can be found on backlists.

Slave Labor Graphics President Dan Vado said, "The periodical backlist is where we make our living. Selling inventory out of our catalog, either through reorders to retailers, or direct to consumers, is the majority of our business. I set the print run based on what I think overall demand is going to be for an issue and on how many copies I can afford to print of a given title. For example, the pre-order on *Squee* #1 by Jhonen Vasquez was for just over 11,000 copies. Based on my experience with *Johnny the Homicidal Maniac* (also by Vasquez), I knew that the first issue of *Squee* was going to sell very well. So I printed an additional 15,000. Conversely, something like *Money Talks*, which had very little reorder action, was not overprinted by much."

A lot of the overstock or extra copies publishers have are a direct result of having to set print runs. Caliber Comics Managing Editor James Pruett said he thinks these numbers are the key. "Let's say, for example, that a particular issue sells 7700 copies and I have to set the print run based on those numbers. Do I print 8000 or try to have a few extra for the creators and reorders and print 9000?

"The tricky part is that it is actually cheaper to print 10,000 copies of a particular comic book than it is to print 8000 or 9000, due to price breaks at the 10,000 copies mark. What I have to decide is whether or not I will ever be able to move an additional 2000 copies. Sometimes, honestly, it's just a matter of finances — which is better financially to print. We never print comics for the sole purpose of using them for backlists. We may overprint a little to anticipate perhaps a comic series set or an autographed edition, but that's about the only reason.

"Backlists are good in that they keep comics in circulation. Let's say that Johnny the consumer picks up *Saint Germaine* #4, likes it and wants to read more. Nine times out of 10, if he can't find the first few issues, he shrugs his shoulders and says, 'Oh, well, I guess I'll have to find another comic book to read.' By having these previous issues available, we probably just picked up a loyal customer.

"On the bad side, having a lot of backstock and excess inventory means that (A) it didn't sell as well as anticipated, and (B) 'Boy, we're stuck with these babies,' which isn't good for tax purposes."

Dark Horse Comics Sales and Marketing Director Michael Martens mentioned another "cause" of comics backlists: "These days, the only way a comic book ends up in backlist limbo is because an error was made. This error could have been made when the print run was set (*i.e.*, by the publisher) or at the time the comic book was printed (*i.e.*, by the printer). If the error was made by the printer, the publisher will not be held liable for those copies. Unless a publisher commits to an overprint/overshipment program, it is not going to speculate on an overprint. We have far fewer comics ending up in backlist limbo now than in the speculative days of the early '90s."

Vrattos likened a trip to a comics store to a supermarket visit. "You don't go into a supermarket and expect to get discounts on apples just because you go in there all the time, do you? Retailers don't understand that the direct market, which was once the savior of the industry, is now killing that industry. Retailers have painted themselves into such a corner that they see no way out. They cry that there's no diversity.

"There's more diversity out there now than ever. But what you see on the stands is all big eyes and Xs. It's a Catch-22. They've been burned so much in the past and they blame the publishers. But it's not all the publishers' fault. No marketing person is ever going to tell you to not buy what you can't sell. This fear of selling is perpetually filling fewer and fewer orders. Customers come in and don't see what they're looking for and they don't come back again. It's that simple. So a store owner *has* to take risks to keep what the customer is looking for available to that customer."

Antarctic Press Promotions and Sales Manager Matthew High said he believes backlists are absolutely necessary. "I hope to see more growth in this area in the future. Unfortunately, comics are still mostly viewed as a 'periodical medium,' and most comic books have a very limited shelf life. Like other periodicals (such as magazines), a comic book will only be available for sale for a short period of time and then, if it does not sell, it is usually taken off the shelf."

High added that most of the stories in comic books do not grow "old" or "stale." "It's only the packaging itself and the mentality of the retailers and the customers that artificially puts a time limit on the product. There are so many comic-book stories being published these days that are 'timeless.' They're just as good today as they were five years ago, and will be just as good five years from now. Yet, due to the limitations of comic-book packaging and marketing, comics stores will only order them once, never to grace the store shelves again. There is no reason why 'perennial sellers,' such as *Love and Rockets, Bone, Cerebus, Sandman, Watchmen*, and dozens of others, should not be permanently stocked in stores — they continue to sell month after month, year after year, reaching new readers all the time."

Pruett said sales have become a Catch-22. "You want to have some backstock available for reorders, but with so many retailers ordering low on initial sales, thinking that they can always reorder the title if demand warrants, initial sales are definitely down. This, in turn, makes certain books obviously less profitable to print, which trickles down to a lower print run and fewer copies available for reorders. In a Utopian comics society, you'd have strong initial orders followed by strong reorders or backlist sales, which would make for a healthier cash-flow for publishers. But, once again, this is merely a dream. At least, I think it is."

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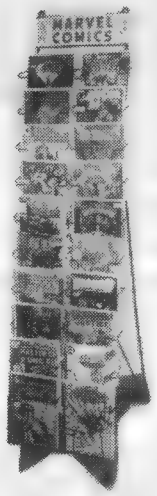

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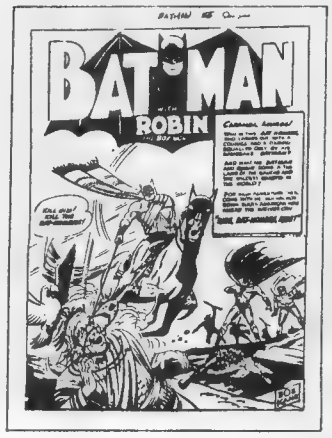

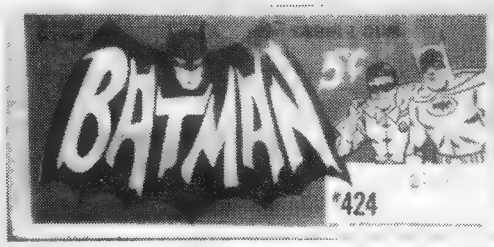

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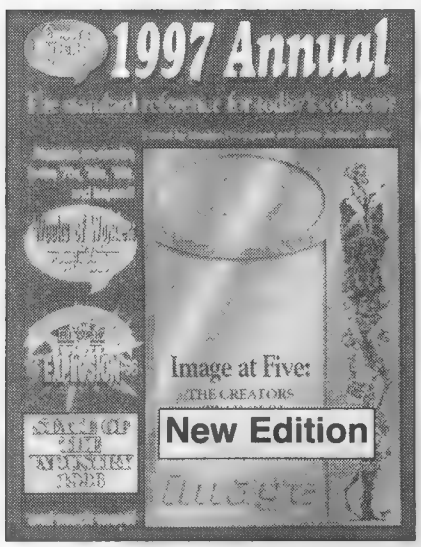

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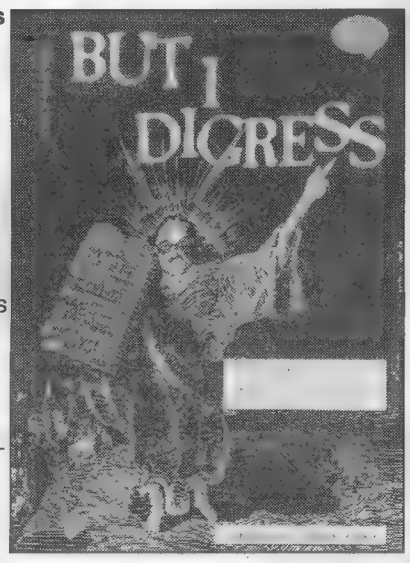

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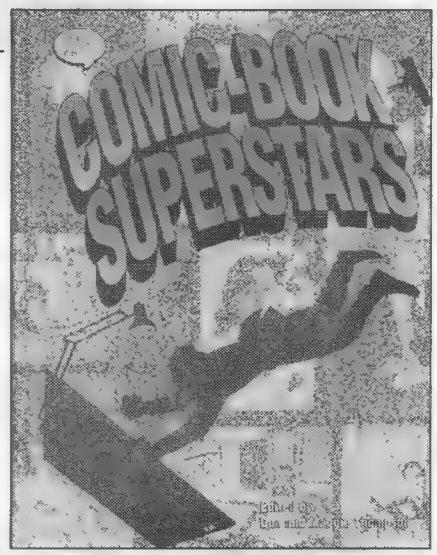

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"Some savage faculty for observation told-him that most respectable and estimable people usually had a lot of books around their houses."

— Flann O'Brien (1911-1966), ***The Best of Myles***

Rants & Raves

By R.C. Harvey

Things I Wish I'd Said: "I think a good comic is at least as worthy as a good movie. I'm really proud of doing comics, and I don't think doing movies is any kind of a step up for a cartoonist. It's just another line of work, one I don't prefer." Frank Miller said it. And so did I, come to think of it — years ago.

In his satirical comic book *Tales to Offend*, Frank Miller assaults political correctitude with in-your-face tales that, appropriately, don't mince words. At all. In #1, for instance, his over-the-top fantasy hero, Lance Blastoff, advocates eating red meat — and killing game in order to get it — not to mention conscienceless entrepreneurial capitalism, smoking cigarettes, and treatment of women that can best be described with that ageless male adage, "love 'em and leave 'em." Outrageous. Shocking. Probably a deliberate attempt to provoke censors into doing what they do best: making fools of themselves.

This is precisely the kind of advocacy art that we might expect from an artist as outspoken for freedom of expression as Miller is. And it's a credit to his artistic and personal integrity that he puts his money where his mouth is — or, more precisely, that he deploys his art in defense of the artistic license an artist needs.

I had the honor, three years ago, of handing out the ***CBG*** Fan Award for "Favorite Reprint Graphic Album or Novel" at the Chicago Comicon.

I felt I should say a few words about the category prior to handing the award to Kurt Busiek. (I don't actually remember if Kurt won that year, but I figure, by naming him, I have at least a 50-50 chance of getting it right. My percentage goes up to 99.9% for Alex Ross and any category with "painter" in it.)

These volumes, I intoned with as much seriousness as I could muster while simultaneously realizing how much ***CBG*** publisher Greg Loescher looked like a game-show host in his tuxedo, were our comics literature.

They were our best and our brightest, deserving of a place in libraries across the world.

I've been writing stories for comics magazines for 25 years. Magazines, not books. I don't think I really became aware of the distinction until the year a couple of my previously published stories were selected to appear in trade-paperback collections, one in DC's *The Best of Star Trek* and the other in Marvel's *The Best of What If*.

(Don't feel bad if you don't remember an Isabella story in the *Trek* book. "The Trouble with Bearclaw," a tale about one crewman's bigotry which had been originally published to rave reviews, was bounced from the collection by some minor functionary at Paramount. He claimed there could be no bigotry in Starfleet. He probably also believed that was William Shatner's real hair.)

It felt pretty cool to have my writing in an honest-to-gosh book, something my mother could have conceivably seen in an honest-to-gosh bookstore.

Modesty not being one of my stronger qualities, I could see myself sharing shelf space with Dave Barry. Or Stephen King. Or Ed McBain. Or Kathy Ireland. (Wait a second. That's an entirely different fantasy. Sorry.)

So, when ***CBG*** Associate Editor Brent Frankenhoff told me the theme of this week's issue was "bound to enjoy," an examination of comics trade paperback and hardcover backlists, I didn't even make fun of him. I love comic books, but I believe that it's the comic *books* that will move our art form into wider public awareness and respect. I'd rank works like *Daredevil: Born Again, Fax from Sarajevo, Maus, The Neighborhood, Our Cancer Year*, the Sandman collections, *Stuck Rubber Baby*, and *A Tale of One Bad Rat* — just to name a few — with the best modern fiction on library shelves.

Which is where every one of these books — just to name a few — should be, as well.

I also believe trade paperback collections of ongoing titles are an excellent way to introduce new and old comics readers to titles and preserve the best work that has appeared in those titles. The recent *Squadron Supreme* trade would have been a great lead-in to a new series, which, sadly, won't be happening because of the too-damn-soon passing of Mark Gruenwald.

Not only did I refrain from giving Frankenhoff the usual grief over this week's theme, I actually complimented him on his editorial acumen when he then suggested I explore the question "What if Marvel Comics had published trades other than *Origins of Marvel Comics* and *Son of Origins of Marvel Comics, etc.*, in the 1970s?"

Do I know how to train editors or what?

My first thoughts centered on Marvel's super-hero titles. If I had been Marvel's book editor back then, I would have pursued two lines of super-hero trades.

The first line would have been very similar to the recent and wonderful Marvel Masterworks series, save that I would have added more biographical and historical information to these volumes

I would have also sought more flexibility in page counts. It still bothers me that the Dr. Strange book stopped a mere 50 pages shy of including every story drawn by Steve Ditko.

In any case, my aim would have been to collect the first several years of the Marvel universe in its entirety.

The second line of super-hero trades would cherry-pick the best of the post-Jack Kirby and post-Ditko material, and that would still have been a rich harvest: a yearly *Best of Marvel Comics*.

"What if Marvel Comics had published trades other than *Origins of Marvel Comics* and *Son of Origins of Marvel Comics, etc.*, in the 1970s?"

Spider-Man: Secret of the Stone Tablet (Spidey versus the Kingpin and a zillion other foes in a quest for a mysterious artifact and its incredible power). *The Kree-Skrull War. The Avengers-Defenders War.* Archie Goodwin's *Iron Man.* Jim Steranko's *Nick Fury.* Steve Englehart's and Frank Brunner's *Doctor Strange.* The Roy Thomas and Neal Adams *X-Men.* Jim Starlin's *Captain Marvel.* Stan Lee's and John Buscema's *Silver Surfer.* The Roy Thomas *Sub-Mariner.* And so many others.

To include great work that was *not* part of epics or long runs, I would have an author-artist series: *The Best of Roy Thomas, The Best of Len Wein, The Best of Gene Colan.* And so on.

Naturally, being a 1970s visionary with two decades of 20-20 hindsight working for me, I would have expanded the book publishing well beyond super-hero titles. After all, there are a lot of different "departments" in your local bookstore.

Horror and science-fiction. Of course, I would have started with collections of *Tomb of Dracula* by Marv Wolfman and Gene Colan and *Conan* by Roy Thomas and Barry Smith. I would have collected Marvel's better adaptations of works by noted authors like Robert Bloch and Theodore Sturgeon. For the youngest readers, there would be big fat volumes of the Lee-Kirby giant monster stories and the Lee-Ditko "shock" ending shorts.

Humor. I would have thought Steve Gerber's *Howard the Duck* a natural for Marvel's entry into this lucrative genres — especially considering the later popularity of such less-than-cuddly stars as Garfield and Calvin.

War. I'm not an expert on the pre-Marvel universe war comics published by Atlas Comics, but I've read enough of them to believe they ran enough good stories to fill collections that would interest older and younger readers alike.

Westerns. Here, we would probably have been talking books for young readers. Still, the short-of-stature Rawhide Kid, the masked Two-Gun Kid, and the endlessly roaming Kid Colt Outlaw might have proven popular with them.

Romance. The ever-changing attitudes and fashions of the '70s would likely have relegated any collection of these comics to the young readers' aisle, as well. But a successful reprint series of the more continuity-oriented issues of *Millie the Model* and *Patsy Walker* might have extended the life of those titles.

Comics finances being what they were in the 1970s, I doubt my advertising budget would have amounted to much. But there are ways to get free exposure. Perhaps *Young Miss* would have liked to run, at no cost to that magazine, an excerpt from Marvel's new *Patsy Walker* collection. Perhaps *The Magazine of Fantasy and Science Fiction* would run a comics adaptation of a story by Harlan Ellison or Bob Shaw. And, of course, I would keep a list of newspaper and magazine writers who had shown an appreciation for the comics art form — and keep them well supplied with review copies.

My overall ambition would have been for Marvel Comics to make its way successfully into as many different areas of your typical bookstore as possible — and then use that success to bankroll new and different kinds of comic books.

The hope would be that, even if these titles were not huge sellers on the spinner racks, their subsequent collections would be profitable.

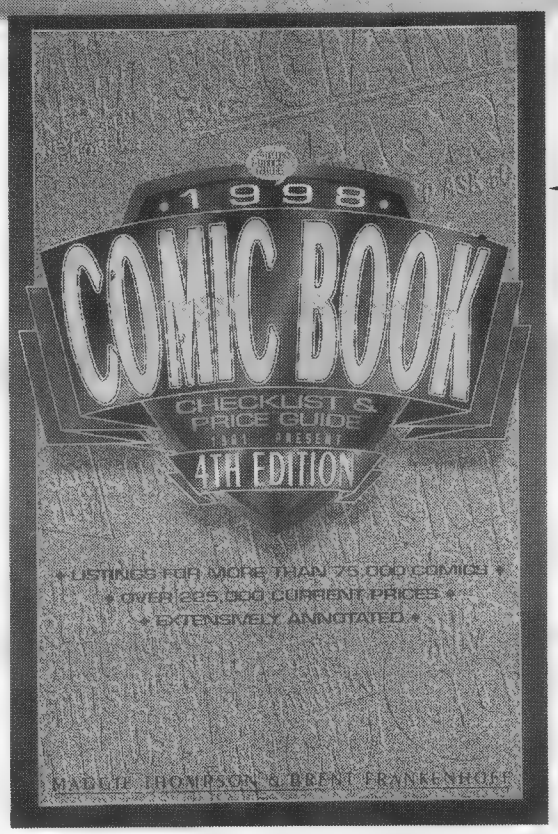
Would these grandiose plans have worked in the 1970s? *I* think so, but, then, I've always been a confident so-and-so.

Would they work in 1997?

What do you think?

Tony Isabella, "America's most-beloved comic-book writer and columnist," will return next week with the conclusion of his four-part series on the Medina County Public Library and its continuing battle with the local chapter of the Christian Coalition. After then, he may get around to writing some reviews again. It could happen. You can send letters, review items, and other groovy stuff to: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

MORE Comics!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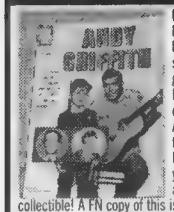
AUCTION RULES

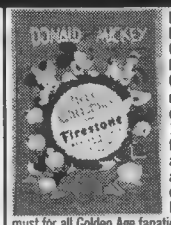
1. All bidders must register for a number by 7 PM the day before the sale. NOTE: IF YOU RECEIVED THIS CATALOG IN THE MAIL, YOUR BIDDER NO IS ON THE ADDRESS LABEL AND YOU DO NOT NEED TO RE-REGISTER
2. This is a one-day phone auction commencing at 12 noon on Thursday, September 25th and ending when fifteen minutes pass without a bid after 10 PM on that day.
3. Winning bidders will be notified via invoice mailed the Wednesday following the sale.
4. All payments must be received by us within five days of invoice receipt, unless time payments are received. Payment may be made by check, money order, cashier's check or VISA/MasterCard. Invoices not paid after ten days may be sent to collection Bidder is responsible for all costs of collection.
5. Convenient payment plans are possible for bidders who do not desire to pay their full invoice total immediately, but you must call before the auction to arrange this.
6. Bids will be raised in the following increments: if the current bid is under $100, $10; $100-2,999, 10% of the current high bid, and any amount over $3,000, 5% of the current high bid.
7. Any unsatisfactory lot must be returned to Universal Collectibles within five days of the buyer's receipt for any reason.
8. For the bidder's convenience, we have provided pre-sale estimates an all lots based on past auction results, price guide values, and current market conditions. Items may sell above or below these estimates All lots are being sold subject to a "reserve," a minimum price below which the lot will not be sold. The reserve will never exceed a lot's low estimate and in many cases will be well below the low estimate
9. A buyer s premium of 10% will be added to all winning bids
10. Maximum bids are encouraged for those unable to bid by phone, or for convenience. Maximum bids may be submitted anytime before or during the auction, and will be raised accordingly, competitive against other bidders. Lots will be purchased at the lowest possible price below the maximum bid. We also encourage bidders to MAIL IN maximum bids, especially if they are unable to call-in and participate on the auction day.
11. Connecticut residents must pay 6% sales tax, unless a resale number is presented.
12. Buyer is responsible for all costs of shipping lots. Lots are shipped by UPS. All lots will be shipped promptly upon clearance of payment.
13. Call-backs are available for those who do not wish to constantly call. When placing a bid after 5 PM on the sale day, simply ask a representative for a call-back. We will call you back periodically through the close of the sale if you are outbid.
14. We are actively purchasing pre-1965 comic books, comic art and character-related premiums and welcome inquiries regarding consignment to future auctions Thank you and good luck with your bids

SCARCE AND HISTORIC GOLDEN AGE COMIC BOOKS



Lot 1 Andy Griffith Four Color #1252 File Copy This scarce book has got to be one of the hottest of all comics as of late! Add to this fact that this is a rare Dell File copy, and you have one amazing collectible! A FN copy of this issue sold at the Chicago Con for $500. This incredibly sharp copy is NM- with cream pages. ....Estimate $300-500

Lot 2 Barbie and Ken #2 File Copy Though this issue is rarely seen in high grade, this Dell File copy is absolutely mesmerizing! The classic American doll and her boyfriend made for an interesting comic book title Light cream paper on this virtually flawless NM copy. .....Estimate $200-300



Lot 3 Donald and Mickey Merry Christmas Firestone Giveaway: 1946 A rare Duck book dating back to 1946 and featuring Barks art. This is a flat and beautiful example A key book that is a must for all Golden Age fanatics! VF/NM. .....Estimate $350-500

Lot 4 Famous Funnies #1 The first monthly newsstand comic book; what more needs to be said? Overstreet estimates less than thirty existing copies, and half of those are probably restored. Here we offer a very solid VG copy with just normal spine wear Nice colors, supple paper. Here's your chance for a piece of history. .....Estimate $3,000-5,000

Lot 5 Marvel Tales #93 Historic first issue of this classic horror/mystery Atlas series. Cover has considerable spine and surface wear and is detached. Still, no pieces missing or large tears, supple light cream paper. Rates a solid GD-. .....Estimate $125-175

Lot 6 Wonderworld Comics #5 The great talent of Lou Fine is again evident here. Classic cover featuring the Flame amongst some death planes. Inside spine has some tape, along with color touch to the exterior spine. 1" x ¼" piece out of lower right cover corner. Cream pages with slight tanning to the edges, though still very supple. Repair is neatly done so as not to hide the beauty of this copy. A solid GD+ overall. .....Estimate $150-250

Lot 7 Wonderworld Comics #9 Incredibly detailed Lou Fine Flame cover. One of the most desirable covers on this title. An intensely colorful copy with spine splits at the top and bottom 2", along with a detached cover. Supple cream paper Still has a great cover image. Rates a respectable GD. .....Estimate $150-200

HORROR AND SCI-FI COMIC BOOKS

Lot 8 Chilling Tales #13 (#1) Awesome monster-in-the-graveyard cover with "The Screaming Skull" featured as the interior story Light spine stress is the only flaw. Staples are off-centered ½" into the back cover Colorful cover and desirable off-white paper Very pretty FN+ overall. .... Estimate $150-200

Lot 9 Chilling Tales #14 (#2) Awesome and very gruesome voodoo cover. Rarely seen pre-code horror issue. Book has light spine wear and some minor flaws to the edges Very bright and glossy with off-white paper Rates a nice FN Estimate $150-200

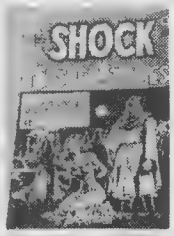
Lot 10 Famous Funnies #211 Masterful Frazetta Buck Rogers cover. This copy has nice light cream paper with some spine and staple reinforcement, though no color touch is visible Book has been trimmed ¼" on three sides Apparent VG Estimate $100-150

Lot 11 Famous Funnies #213 Frazetta's mastery of detail is evident on this classic Buck Rogers spaceship cover. This is a sound copy with just average normal spine wear and the typical inside cover tanning that is visible on most of these issues Nice cream pages Rates a solid VG-. ....Estimate $150-200

Lot 12 Fight Against Crime #14 Classic electrocution cover. Due to the awesome cover, this issue is quickly gaining the recognition and desirability it so richly deserves, though it is still a bargain at current levels. A solid copy with no major flaws, aside from slight warping and staining due to moisture damage. Supple cream paper. GD+ overall. .....Estimate $50-100

Lot 13 Lawbreakers Suspense Stories #12 Fantastic Lou Morales horror cover at a fraction of the price of number eleven. Cover has a very light center crease, as well as minor spine wear and some minor creasing to the bottom front cover Nice cream pages. Rates a very nice VG Estimate $75-125

Lot 14 Mysterious Adventures #6 Tough to find pre-code issue featuring a skeleton cover Fantastic glossy copy with off-white paper. Minimal spine wear is the only flaw. Rates a gorgeous FN+. Estimate $100-150

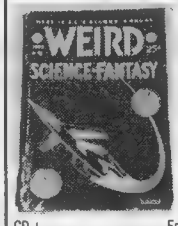


Lot 15 Shock Suspenstories #6 Probably the most desirable of all EC covers, depicting a beautiful babe in bondage being viciously surrounded by Klan members. It is not surprising that this fantastic cover was brought to us by an equally fantastic artist - Wally Wood This is a beautiful high grade copy with just slight spine and surface wear. The main defect on this copy is corner creases, the front cover has one to the upper right corner, and the back cover has a few, though none break color. Nice cream paper. Rates a beautiful FN- overall ... Estimate $125-175

Lot 16 Space Busters #1 Underappreciated Ziff-Davis number one issue with a gorgeous painted cover. Just has average spine wear with a very pretty cover image. Fantastic off-white paper! Rates a solid VG. . Estimate $100-150

Lot 17 Weird Chills #3 One of the hottest of all pre-code horror titles at this time, especially this issue, featuring a great blond in bondage/alien cover This is a very solid copy with minimal spine and surface wear. Supple paper with some tanning. Rates a strong VG-.....Estimate $100-150

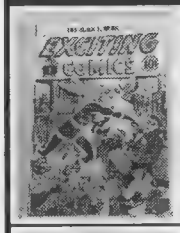
Lot 18 Weird Mysteries #2 This Gillmore title has been absolutely SCORCHING hot as of late! Here is your chance to own the second most desirable cover of the title. Features a witch brewing some wild monster heads in her pot as two onlookers are horrified. Very glossy copy with excellent cover image. Inside spine has four small, hidden pieces of tape. The spine also has a few very minor color touches that are very hard to see. A beautiful book with light cream paper. Solid VG- overall .....Estimate $150-200



Lot 19 Weird Science-Fantasy Annual #2 Scarce early EC annual from 1953. Piece out of bottom spine, along with general cover wear. Light cream paper. Rates a solid GD+. ..Estimate $100-150

Lot 20 Weird Tales of the Future #2 Mesmerizing Wolverton space creature cover Watch as the monster effortlessly destroys an entire city. Basil's work is finally getting the appreciation it deserves! Solid copy with a nice cover image, considerable spine wear is evident, along with two small pieces out of the spine Water stain to bottom right corner of the entire book. Paper is supple and light cream Rates a respectable overall GD+. ..... Estimate $150-250

GOOD-GIRL AND ESOTERIC/CLASSIC COVER COMIC BOOKS



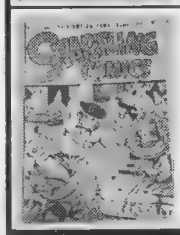
Lot 21 Exciting Comics #48 Awesome Schomburg cover as the Black Terror saves the day, as well as a blond damsel in distress. This is an absolutely killer, near flawless copy. Cream pages. You probably will never find a better copy, except maybe the Mile High at many multiples of guide. NM all the way. . . .. . Estimate $350-500

Lot 22 Mystery Comics #2 Very desirable Schomburg Nazi hooded men cover. A strong copy with minimal wear to the spine and some light cover pencil indentations. Supple cream paper. Attractive VG overall. ..... Estimate $150-200

Lot 23 Power Comics #1 L.B. Cole displays his awesome talent on this classic and scarce cover. This copy has an incredible cover image with great colors and gloss. Tiny chip out of bottom spine, along with light spine wear is the only flaw here. Cream pages. Rates a strict VG+. . . .. . Estimate $200-300

Lot 24 Power Comics #4 Classic vulture cover courtesy of the great L B. Cole Cover has minor spine wear as well as a long, light crease that does not break the color. Fantastic off-white paper. Rates a solid VG. . . .. . Estimate $150-250

Lot 25 Scoop Comics #8 One of the most intriguing and desirable covers of this run, featuring a diabolical brunette peeking from behind the curtain, gun-in-hand Spine has light reinforcement that is not visible until close inspection, still a very pretty example of this classic issue. Apparent VG/FN . . . . . .Estimate $150-250



Lot 26 Startling Comics #40 Features an underrated Schomburg Klan/male bondage cover. Scarce issue. A nice VG+ copy with light cream paper and just minor spine wear with a ½" tear at the top spine. Tiny unobtrusive chip at right cover edge makes this an overall VG. .....Estimate $100-150

Lot 27 Suspense Comics #8 Perennial favorite L.B. Cole spider cover. The second most desirable cover for this title, second only to the very costly #3! Nice cover image; cover has a few small color touches, as well as a 3 ½" piece of tape on the inside back cover. Cream pages. Rates a solid VG-. . . .. . Estimate $400-600

Lot 28 Suspense Comics #9 Legendary and highly requested L B. Cole eyeball cover. An appealing mid-grade copy with light spine wear, as well as a circular color flake that is not overly obtrusive. Minor flaws otherwise with supple cream paper. Nice VG copy overall. ..... Estimate $250-300

Lot 29 Suspense Comics #10 Fantastic and desirable L.B. Cole jewel cover. This copy is highlighted by intense color and gloss. Nice light cream paper too! Has considerable spine wear/abrasion with a small piece out of the bottom spine Great cover image Rates a very pretty GD/VG overall ... Estimate $175-250

Lot 30 Wonder Comics #12 A perennial favorite brunette bondage cover courtesy of the great Ingels The intense colors and awesome condition of this copy only complement the fine cover art. Spine has minor stress wear with a ⅛" tear at the top Top of back cover has a very light, unobtrusive store stamp. These flaws are the only defects on this simply gorgeous and appealing copy Interior pages are very lightly tanning, but still supple. Rates a beautiful VF-. . . .. . Estimate $300-400

GOLDEN AGE DC COMIC BOOKS

Lot 31 Action Comics #10 The third Superman cover, and one of the earliest war covers on a comic book. The first ten Actions have been, and always will be, some of the most desirable and scarcest comics of all time, period! This is a fine example with exceptional colors and supple cream paper Cover has been lightly cleaned, spine reinforcement at the top spine and at both staples. A copy not even as nice as this broke $4,000 the '96 Sotheby's. Light restoration overall, Apparent FN/VF .....Estimate $2,500-4,000

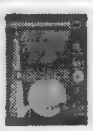
Lot 32 Detective Comics #6 This has to be one of the toughest of the first ten Detectives. I don't need to remind you how scarce and in-demand early issues of Detective are. This is a nice example with minimal spine restoration and supple, cream, unrestored interior pages. Minimal surface wear. Call it an Apparent VG/FN. .....Estimate $1,000-1,500

Lot 33 Detective Comics #8 Classic Mr. Chang cover, probably one of the best in the run, makes this one of the most desirable pre-hero issues. Moderate spine and cover restoration (mostly reinforcement and color touch,) nice unrestored cream paper. Light average surface wear Apparent VG/FN. ..Estimate $1,000-1,500

Lot 34 Detective Comics #36 Classic Batman cover in one of his last solo issues Also contains an awesome Bob Kane early Batman story. The pre-Robin issues of Detective remain some of the most desirable and historic comic collectibles. This copy has minimal spine restoration with minor color touch and cleaned interior pages Apparent FN/VF. .....Estimate $1,500-2,500

Lot 35 Detective Comics #37 Last of the pre-Robin Detectives; this finale has an awesome Batman cover that was meant to accompany a story in Batman #1, though the actual story in this issue is certainly not disappointing! This copy has moderate restoration to the spine and cover by Matt Wilson and is a beautiful Apparent FN/VF. . Estimate $1,500-2,500

Lot 36 More Fun Comics #100 Many rate this as the toughest to find later issue of More Fun This copy's condition only adds to its rarity and desirability! A flat, gorgeous copy with supple cream paper and great colors. Minor spine wear and slight wear to the lower right front cover corner are the only flaws. Tight VF- overall. .....Estimate $500-600



Lot 37 New York World's Fair 1939 Classic first published appearance of Sandman, why this book is so much cheaper than Adventure 40 is a mystery to me. Not only that, this is a DC from 1939, with an early Superman story. Great value, and one of my all-time favorite comic books. This is a decent unrestored copy, just with the typical cardboard cover light wrinkling Supple cream pages, very minor penciling to front cover No tears or creases. A nice GD/VG Guide value around $3500, and well worth that. ...Estimate $2,000-3,000

Lot 38 Superman Kellogg's Miniatures "Duel in Space" and "The Supershow of Metropolis" A rare pair of Superman Kellogg's premiums. A must for every Superman/DC collector! Both are FN/VF. .....Estimate $200-300

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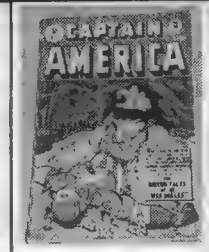
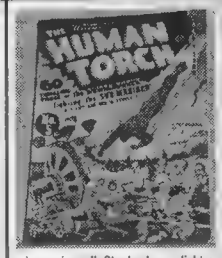
TIMELY COMIC BOOKS

Lot 39 Captain America Comics #5 The first ten issues of Captain America, featuring the Simon and Kirby team at its best, remain among the most desirable of all Golden Age comics. This copy has tape reattaching the cover to the interior, as well as some other pieces of spine tape and general spine wear. Otherwise a very solid book with no tears or pieces missing. Pages are cream and supple. Rates a solid GD- overall. ..... Estimate $350-500



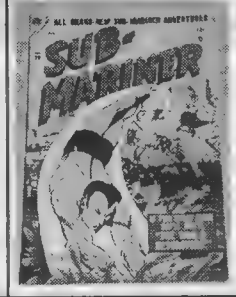
Lot 40 Captain America Comics #69 One of the toughest to find later issues of this legendary title. Many collectors find these last ten issues the hardest to locate to fill in their runs. Now is your chance on one of the toughest! This is a very solid copy with no pieces out and just light overall wear. Cover has some pencil indentations (though no writing,) as well as a 1 ½" edge tear at the upper right. Solid GD/VG overall. ..... Estimate $200-300



Lot 41 Human Torch #5 The all-important battle issue with a classic Schomburg war cover featuring Torch and Subby duking it out amongst miniature aliens. A very attractive high grade copy with supple light cream paper and a very, very minor spine roll. Staples have slight rust. These two defects are the only flaws on this killer copy. A beautiful overall FN+ ..... Estimate $1,200-1,500

Lot 42 Marvel Mystery Comics #13 Scarce and desirable first appearance of the Vision. A clean and glossy copy with just a minor spine wear and minor wear on the front cover right edge. Tiny indentation to back cover and rear pages. Supple cream paper. Rates a nice VG overall ..... Estimate $700-900

Lot 43 Marvel Mystery Comics #54 Memorable Schomburg bondage "truth gas" cover with Japanese soldiers. An appealing book with average spine wear, as well as a few small pieces of tape to the inside and outside spine and inside covers which have stained somewhat. Still has a very nice cover image and cream paper. Strong GD/VG. ..... Estimate $100-200



Lot 44 Sub-Mariner #38 Scarce origin of Subby's wings. Flat, glossy copy with only minimal wear. Some tanning to inside covers, nice cream paper. A very appealing VG/FN overall. ..... Estimate $150-200

KEY/HIGH GRADE SILVER AGE COMIC BOOKS

Lot 45 Adventure Comics #210 One of the toughest to find of all Silver Age keys, featuring the first appearance of Krypto. One DC completist noted that this was one of the hardest issues of Adventure for him to find. This is a nice solid copy with a detached upper staple and otherwise minimal spine wear. Light center crease and sun shadows to top and right front cover edges. Supple cream paper. Rates a nice VG. ..... Estimate $400-500

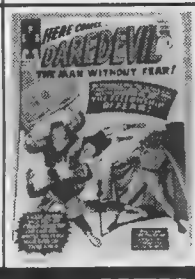
Lot 46 All-Star Western #10 One of the most desirable of all '70's books, due to its historical significance (first appearance of Jonah Hex,) along with its scarcity, particularly in high grade. This is a beautiful copy that would be hard to improve upon. Light cream paper. VF/NM. ..... Estimate $125-175

Lot 47 Avengers #2 Very early issue of this classic Marvel title in the most desirable of grades. Only two spine stress lines are visible on the front cover. Staples are off-centered ¼" towards the back cover. Beautiful deep colors and light cream paper. Exceptional NM- copy. ..... Estimate $500-700

Lot 48 Avengers #8 A killer high grade early issue. This book is rarely seen in high grade due to its white cover. The background on this one is pure white with no yellowing or dirt. Nice light cream paper. Only the most minimal spine wear keeps this from a straight NM. Very pretty NM-. ..... Estimate $150-200

Lot 49 Batman #100 The all-important 100th issue of this legendary title. Flat, glossy and brilliantly colorful copy with nice light cream paper. A nice FN book, though color touch with felt pen along the spine's black line is visible, and bleeds through to the inside spine at many points. A similar touch-up is on the inside back cover to hide a light corner crease. Still, the color touch is neatly done so as not to hide the beauty and magnitude of this nice copy. A beautiful Apparent FN. ..... Estimate $150-250

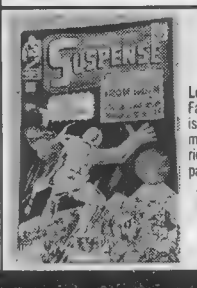
Lot 50 Brave and the Bold #34 Important first Silver Age Hawkman in rarely-seen high grade. Only has some tiny stress wear to the top spine. Otherwise just a few spine stress marks; book has brilliant colors and light cream paper. Gorgeous VF+ ..... Estimate $700-900



Lot 51 Daredevil #6 An early issue that is difficult to find in high grade. This one has deep colors and full gloss. Only the slightest of spine wear. No Marvel chipping which is very common for this book. Gorgeous NM- ..... Estimate $125-175

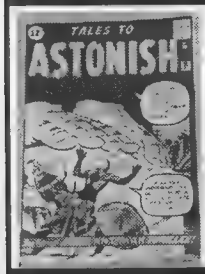
Lot 52 House of Secrets #92 The historic first appearance of the Swamp Thing, an absolutely gorgeous Wrightson cover, and relative scarcity, particularly in high grade, all account for the high-demand status of this Silver Age issue. Spine has a few minor stress lines, and the bottom right corner has a tiny crease. Also several minor stress lines are visible on the front cover's right edge. Still a fantastic high grade copy of this key. Beautiful VF/NM overall with cream paper. ..... Estimate $300-400

Lot 53 Our Army at War #73 We don't need to remind you how hard high grade DC war is to find. If this were #81 in this condition, it would likely bring $5,000 or more! An absolutely mesmerizing copy with unbelievable gloss. Virtually no wear, however light inside cover tanning makes this an overall VF/NM Supple cream paper. ..... Estimate $75-125



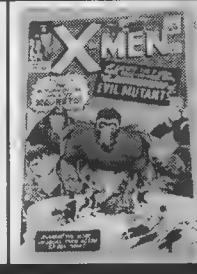
Lot 54 Tales of Suspense #44 Fantastic high grade early Iron Man issue. A beautiful copy with only the most minor wear visible. Beautiful rich colors and full gloss. Cream pages. Gorgeous VF/NM ..... Estimate $250-400

KEY/HIGH GRADE SILVER AGE COMIC BOOKS



Lot 55 Tales to Astonish #36 The third appearance of Ant-Man, rarely seen in such high grade. This is a beautiful VF/NM copy with only the most minor flaws to the spine and cover, nice off-white paper. High grade Marvels are the best investment around. ..... Estimate $400-600

Lot 56 Tales to Astonish #48 First appearance of the Porcupine. A flat, glossy, and beautiful copy that would grade NM- if not for a very light, unobtrusive ½" stress crease at the bottom front cover. Tight VF+ overall ..... Estimate $75-125



Lot 57 X-Men #4 This first appearance of Magneto is rarely seen in high grade. This is a simply gorgeous copy with full gloss and just the slightest spine wear. Fresh copy with light cream paper. A fantastic VF/NM overall. ..... Estimate $400-600

Lot 58 X-Men #94 The all-important first new X-Men appearance. Many are now calling this the "AF 15" of Generation X. A gorgeous, newsstand fresh copy, with only a few spine stress lines keeping this out of the NM range. Gorgeous VF+ overall. ..... Estimate $200-300

Lot 59 X-Men Giant Size #1 The perfect complement to our X-Men #94; this high grade copy should suit just about any picky collector. The cover remains pure white, one of the key points to look for on a high grade copy. Bright colors, full gloss and cream paper, with only the most minor overall wear. Gorgeous NM- copy. Estimate $300-400

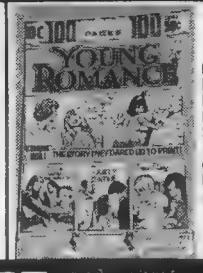
DC 100-PAGE ROMANCE COMICS

Due to a combination of low distribution and heavy reading from fans, the DC 100 page romance comics have become perhaps the most desirable and scarce of all 1970's comics, with Super Spectacular #5 setting the stage with record-breaking sales. These five were cherry-picked and are virtually unimprovable, as well as very rare.

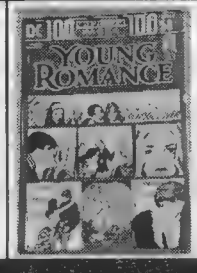
Lot 60 Young Love #107 Flat and beautiful with white paper. NM. ..... Estimate $75-125

Lot 61 Young Love #108 Perfectly flat spine with only a slight bump at the bottom. Top staple slightly penetrates the cover. White pages. NM- overall ..... Estimate $75-125

Lot 62 Young Love #109 Killer copy with white pages ..... Estimate $75-125



Lot 63 Young Romance #197 Rivaled only for rarity by DC Super-Spectacular #5, this is the finest copy we could find. NM with white paper. ..... Estimate $100-150



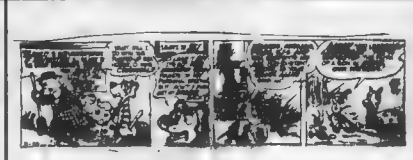
Lot 64 Young Romance #198 Tiny "bump" at bottom spine and upper right corner of book, as well as a ⅛" spot of discoloration at the right cover edge. Still a conservative VF/NM ..... Estimate $75-125

ORIGINAL COMIC AND STRIP ART

Lot 65 Kirby, Jack (with Roth and Ayers): X-Men #15 Original Art to Page 14 A fine page of King Kirby art on X-Men. This action page is definitely one of the better for this issue (especially the awesome bottom three panels!) Excellent condition. ..... Estimate $500-700

Lot 66 Kirby, Jack (with Colletta): Fantastic Four #41 Original Art to Page 9 The mastermind of the King is evident again here on this interesting page spotlighting the Thing, from the memorable story "The Brutal Betrayal of Ben Grimm". In Excellent-NM condition. ..... Estimate $600-900

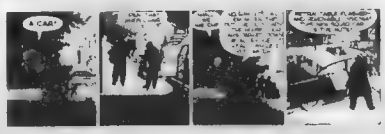
Lot 67 Ditko, Steve: Amazing Spider-Man #23 Original Art to Page 19 Art from the Spidey's in the twenties beats the earlier issues any day of the week. A rarely offered page of art from the third appearance of the Green Goblin; here, Spidey is in costume in the first panel, and changing in the second, just after finishing up a confrontation with his arch enemy, the Green Goblin. Excellent condition ..... Estimate $1,200-1,800



Lot 68 Kelly, Walt: Pogo Daily Original Art, Nov. 23, 1955 Possibly the most inspired and refreshing strip of the 1950's, combined with artwork from the incredible Walt Kelly, makes this a fine piece to add to your art collection. Four panels in the classic Kelly style, signed on the last one. Slight fold line to center, still Excellent condition with no other major flaws. Signed in last panel. ..... Estimate $500-700

Lot 69 Schulz, Charles: Peanuts Sunday Original Art, May 1, 1983 When was the last time you saw a baseball Sunday offered for public sale? It's no secret that Peanuts is the hottest art on the planet right now. Considering the fair prices on Peanuts art, coupled with their extreme desirability and the worldwide popularity of the strip, we can't argue with this phenomenon. Charlie Brown is in four of the eight panels, with Lucy in six. Great content, great strip. Signed in the last panel. Excellent condition. ..... Estimate $3,000-5,000

Lot 70 Schulz, Charles: Peanuts Daily Original Art, February 7, 1973 Lucy, who is probably the strip's second most desired character, appears in three of the four panels. A nice affordable example of Peanuts art. Signed in last panel. NM condition. ..... Estimate $1,200-1,800



Lot 71 Gould, Chester: Dick Tracy Daily Original Art, October 6, 1955 Classic example of Gould art, though this piece has no Tracy, this is exactly what makes it especially affordable and collectible. Signed in the third panel. Excellent-NM. ..... Estimate $250-400

Lot 72 Gould, Chester: Dick Tracy Daily Original Art, September 9, 1960 Interesting piece with great Gould art. Tracy has often been imitated, but certainly never duplicated. One of the finest investments in original art around. Four panels, no Tracy, still a nice piece. Signed in the last panel. Excellent-NM. ..... Estimate $250-400

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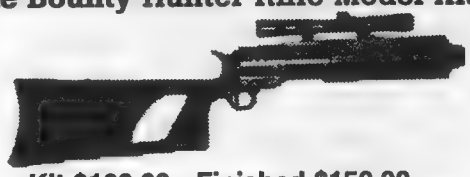

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Warren 2, 5, 6, 8, 10, 11, 14, 18, 19 f-m ... 2.50
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Yearbook 1968-72 f-m .. 1.50

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Warren 2 f-m ... 3.00
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Yearbook 1970-72 f-m .. 1.50

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1 vg-m - $150, 2-5 vg-m ...$60
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40, 43, 44, 46, 48 f-m ... 3.00
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141, 146-149, 151-167, 169-193 vf-m ... 1.00

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SAVAGE SWORD OF CONAN
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Corinth, 1960s any ... 4.00

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Ballantine ... 7.50

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*(From CBG Reader Survey.)

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FC 803 VF 30
4, 7 Fine 10
5, 18 VF 20

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37, 39, 41 VF 42
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6 VF 35

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4 VG 24
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12 VG 50

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8 NM 60
9, 11 VF + ... 40
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18 Fine + ... 14
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1 VF 15
1 NM 27
2-10 VF 3
2-12 NM 6
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21-74 NM 2

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11, 12 Fine 8
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15, 16 VF 25
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2 N C 7

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114 Good 8

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1 N C 6

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84, 97 VG 15
86 Good 7

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2 Fine 28

RED MASK
51 Good 11

RED RYDER (DELL)
6 N.C. 20
22 VG 28
24 Fine 43
38 VG + ... 20
88 Fine 13
137 VF 11
142 Fine + ... 8

REX ALLEN (DELL)
2 VG 11
3 VG + ... 10
6-10 Fine + ... 15
9 VF 27
14, 16, 23, 28 VF 18
15-31 Fine + ... 10

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FC 1009 (#1) Fine + ... 65
2-9 Fine + ... 20
3, 6 VF 55
5, 7 VF + ... 55
8 NM 80
11-20 VF 30
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21 N C 5
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Roberta Gregory (*Naughty Bits*), **Donna Barr** (*Desert Peach*), and **Colin Upton** (*Buddha on the Road*) at Words & Pictures Museum, 140 Main St., Northampton, **Massachusetts** 01060, from 6 to 8 p.m.

September 13

Roberta Gregory (*Naughty Bits*), **Donna Barr** (*Desert Peach*), and **Colin Upton** (*Buddha on the Road*) at Fat Jack's Comicrypt, 2006 Sansom St., Philadelphia, **Pennsylvania**. Call (215) 963-0788 for times.

Jeff Mariotte and **Nick Bell** (creators of *Desperadoes*) at Comickaze, 4202 Genesee Ave., #100, San Diego, **California** 92117, from 2 to 4 p.m.

Rich Henn (creator of *Timespell*), **Brian Clopper** (creator of *Bombastic*), and **Vince Sneed** and **John Peters** (creators of *Forty Winks*) at Comics to Astonish, 9400 Snowden River Pky., Suite #112, Columbia, **Maryland** from 1 to 5 p.m.

September 15

Roberta Gregory (*Naughty Bits*), **Donna Barr** (*Desert Peach*), and **Colin Upton** (*Buddha on the Road*) at Dreaming City Comics, 2617 Columbia Pike, Arlington, **Virginia**. Call (703) 521-0608 for times.

September 17

Joe Chiappetta (*Silly Daddy*), and **John Porcellino** (*King Kat Comics*) at Chicago Comics, 3244 N. Clark St., Chicago, **Illinois** from 6 to 8 p.m.

Ed Brubaker (*At the Seams* and *Detour*), **Sam Henderson** (*Magic Whistle*), **Jason Lutes** (*Berlin*), and **Lisa Maslowe** (*Catbox Room*) at St. Mark's Comics, 11 St. Mark's Place, New York, **New York**. Call (212) 598-9439 for times.

Tom Hart (*The Sands*), **Jon Lewis** (*Spectacles*), **Steve Weissman** (*Yikes!*), and **Jeff Mason** (*Indy* magazine) at Big Planet Comics, 526 Maple Ave. E., Vienna, **Virginia**. Call (703) 242-9412 for times.

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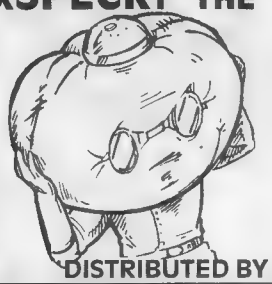
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APPEARING
(From Page 46)

Roberta Gregory (*Naughty Bits*), **Donna Barr** (*Desert Peach*), and **Colin Upton** (*Buddha on the Road*) at Closet of Comics, 7315 Baltimore Ave., College Park, **Maryland**. Call (301) 699-0498 for times.

September 18

Kevin Eastman (co-creator of the Teenage Mutant Ninja Turtles) at Words & Pictures Museum, 140 Main St., Northampton, **Massachusetts** 01060, from 6 to 8 p.m.

Joe Chiappetta (*Silly Daddy*) and **John Porcellino** (*King Kat Comics*) at The Laughing Ogre, 4258 N. High St., Columbus, **Ohio**. Call (614) 267-6473 for times.

Shannon Wheeler (*Too Much Coffee Man*), **Paul Grist** (*Kane*), **Chris Staros** (*The Staros Report*), **Rob Walton** (*Ragmop*), and **Gary Spenser Millidge** (*Strangehaven*) at Beyond Comics, 701 Russell Ave., Gaithersburg, **Maryland** from 5:30 to 9:30 p.m.

September 20

Ben Edlund (*The Tick*), **Sarah Dyer** (*Action Girl*), and **Evan Dorkin** (*Milk & Cheese*) at Words & Pictures Museum, 140 Main St., Northampton, **Massachusetts** 01060, from 1 to 4 p.m.

Mark Waid (writer of *Ka-Zar, Kingdom Come, The Flash*, and *Impulse*) at Dewey's Comic City, 19A Waverly Place, Madison, **New Jersey** 07940, from 2 to 4 p.m.

Howard Porter (artist of *JLA*) at The Warner Bros. Studio Store Gallery, Prudential Center, Boston, **Massachusetts** 02199, from 2 to 4 p.m.

September 22

Shannon Wheeler (*Too Much Coffee Man*), **Paul Grist** (*Kane*), **Chris Staros** (*The Staros Report*), and **Gary Spenser Millidge** (*Strangehaven*) at Dreaming City Comics, 2340 Columbia Pike, Arlington, **Virginia**. Call (703) 521-0608 for times.

Jessica Abel (*Artbabe*), **Brian Biggs** (*Dear Julia*), **Mat Brinkman** (*Oaf*), **Ed Brubaker** (*Detour*), **Greg Cook** (*Penelope Turtle*), **Tom Devlin** (*Cober Skeeber*), **Tom Hart** (*The Sands*), **Sam Henderson** (*Magic Whistle*), **Jon Lewis** (*Spectacles*), **Jason Lutes** (*Berlin*), **Matt Madden** (*Black Candy*), **Lisa Maslowe** (*Catbox Room*), **Brian Ralph** (*Fireball*), **Ron Regé** (*Dum Dum Posse Reader*), and other small press creators at Cambridge Comix Circus, Central Square, Cambridge, **Massachusetts**, from 9 p.m. to midnight. For more information, call sponsor Million Year Picnic at (617) 492-6763.

September 23

Shannon Wheeler (*Too Much Coffee Man*), **Paul Grist** (*Kane*), **Chris**

(Continues on Page 68)

Backlist
From Page 34

Pini said that, if a publisher has any expectation that a given title or series will have appeal over time, if it will have "legs," then that publisher will overprint the title. "It takes a certain faith and willingness to gamble in order to do that in these dollar-tight times. But in the case of Elfquest books, we have a 20-year history that tells us that our books will sell well over time. This allows us to bite the cost bullet on a larger initial print run so we can keep copies in inventory for years."

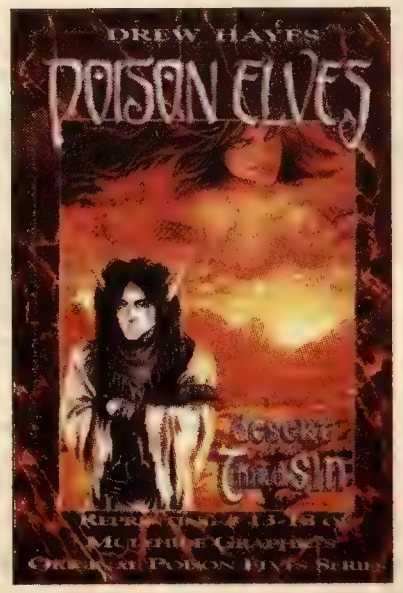
Ragone said Marvel Comics pretty much has a handle on the print-to-sales equation. "Because our customer orders are received prior to setting our print-run, we can print enough copies to satisfy initial orders, plus have extras for backlist. By tracking monthly backlist sales for all of our titles, we can further estimate the average number of backlist copies sold per month. In this way, we can also make some intelligent predictions regarding the level of inventory that we want to carry.

"Projecting the extra copies that we need for backlist might be more difficult on a new, first-time project versus a reprint trade book. But, since our book business is primarily reprint, this has not been an issue for us."

NBM's Nantier said, "Initial print runs are not based on advance sales. We have to make our decision on advance runs before we see the initial orders, because book production does not take a few weeks." He said he bases his estimates on the performance of like titles. Although half his releases are European imports, Nantier added, "Success in Europe is good to know but doesn't give us much of an estimate for over here."

High said Antarctic Press takes a more cash-on-hand approach. "To produce enough copies of a book to keep it available for backstock requires a significant investment. For example, we regularly overprint on trade paperbacks by 100-200% above normal solicitation orders, versus 5-15% for comic books. If we don't have the money available to overprint, we won't. When times are tight, cash flow is very important, and we cannot afford to have cash tied up in backstock.

"Earlier this year, we put a six-month moratorium on producing new trade paperbacks, until we were able to sell some of our existing stock and recoup our printing costs. Now that the moratorium is over, we have several new trade books planned. I am not sure if we have ever produced anything specifically for backlist, but we have produced graphic novels with the expectation of greater future sales a few years down the road."



It's not hard to understand that, if a comic book is something that can be sold, it affects sales positively. But what makes backlist material as salable, if not moreso, as monthly new comics?

Martens said that, when a customer can pick up the earlier issues he may be missing, it increases the odds of subsequent issue sales. "On the other hand, if the comic book is something we cannot sell, sales are affected, because cash that could be used for a new project stays tied up in inventory. Once a trade collection of a title is shipped, back-issue sales drop. Since we re-list the majority of our trades every month, having a backlist of trade paperbacks is good if the material is in demand. Backlist trade paperbacks also tend to sell very well in a month when we are publishing a new trade from the same series."

Nantier said, "Stores are finding that our books are a regular source of sales as long as the stores have a good number of them for browsers. It's not just the Thursday crowd that makes up the comics market. It just takes a few months to get that browser audience coming in."

Publishers must pay for the manufacturing cost of the product immediately, so profit generated at the time of initial orders is lower, because publishers have the full manufacturing cost outstanding against the product. Over time, the project becomes more profitable because there are additional sales without as many additional costs. And because the inventory has to be stored at a warehouse, publishers have to consider additional storage costs. Storage costs further erode the profit generated from each copy sold. A company which has excessive inventory and low turnover could find costs actually eliminating profits.

Ragone said that inventory has a value to Marvel — and any publisher — and must be reflected in financial statements related to the overall sales performance. He said there are several methods to account for the cost of goods and for unsold product which do create an "accounting adjustment" against sales.

There are instances in which backlist sales don't affect new book sales. Take, for example, Antarctic Press.

"Up until now, we've only really produced trade paperbacks if all or most of the comics that go into that particular trade paperback are already sold out," High said. "I suspect that if we regularly produced trades shortly after a series or mini-series came out, it might affect our sales on the comic book. For example, many fans of *Cerebus* no longer collect the individual issues, opting instead to buy the 'phone books.' But for Antarctic, I see no effect.

"The good news is that over the past couple of years, Diamond has taken great strides in improving how it markets the backlist. In addition to its Star System catalog (see the related story), Diamond has also produced several specialty catalogs for customers, highlighting trade paperbacks and graphic novels. Slowly, retailers are beginning to realize that comics are more like books or music CDs and less like magazines and are starting to use backlists more often."

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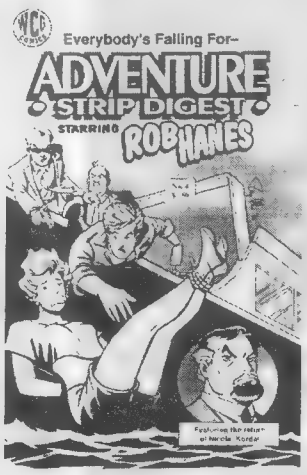

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Now that I've found it, how can I get it?

By Gary St. Lawrence

In addition to ordering through Diamond *Previews* and its Star System catalogs, from which all the books and publishers mentioned in this issue are available, many publishers are willing to provide direct access via telephone, fax, and mail.

Obviously, there are many other publishers in today's comics field, and many of them maintain backstock of some sort. Readers who have a favorite publisher will find that publisher's address in the indicia: the small text that includes title, number, and copyright information. A self-addressed, stamped envelope to the publisher's address, requesting backlist information, will bring such information in most cases. Some publishers run their own backlist data in house ads within their publications.

Acclaim: Only *Classics Illustrated* titles are currently supported as backlist items, but more Acclaim material will soon be available. Acclaim comics are available through two distributors: Penguin Books for the mass market, Diamond for the direct market. Acclaim Comics, 275 Seventh Ave., New York, NY 10001, (212) 366-4900 or 888-9-ACCLAIM (922-5246), fax: (212) 366-4946.

Antarctic: Antarctic Comics are available through Cold Cut Distribution and Diamond's Star System. Antarctic Press, 7272 Wurzbach, #204, San Antonio, TX 78240, (210) 614-0396, fax (210) 614-5029.

Caliber: Backlist is available through Diamond, FM International, and Cold Cut distributors. Caliber Comics, 225 N. Sheldon Road, Plymouth, MI 48170, (313) 451-9830 or 1-888-22-COMIC (222-6642), fax (313) 451-9836.

Dark Horse: Dark Horse comics are available through Diamond's Star System or directly from the publisher: Dark Horse Comics Inc., 10956 S.E. Main St., Milwaukie, OR 97222, (503) 652-8815, fax (503) 654-3218.

DC: DC products are available through Diamond and its Star System. Consumers can rely on their retail store to obtain backlist.

Fantagraphics: A mail-order business fulfills backlist requests within four working days. Retailers can order Fantagraphics material from Diamond, Cold Cut, Last Gasp, FM International, Beyond the Pale, Seven Hills, and several other distributors. Fantagraphics Books, 7563 Lake City Way N.E., Seattle, WA 98115, (800) 657-1100 or (206) 524-1967, fax (206) 524-2104.

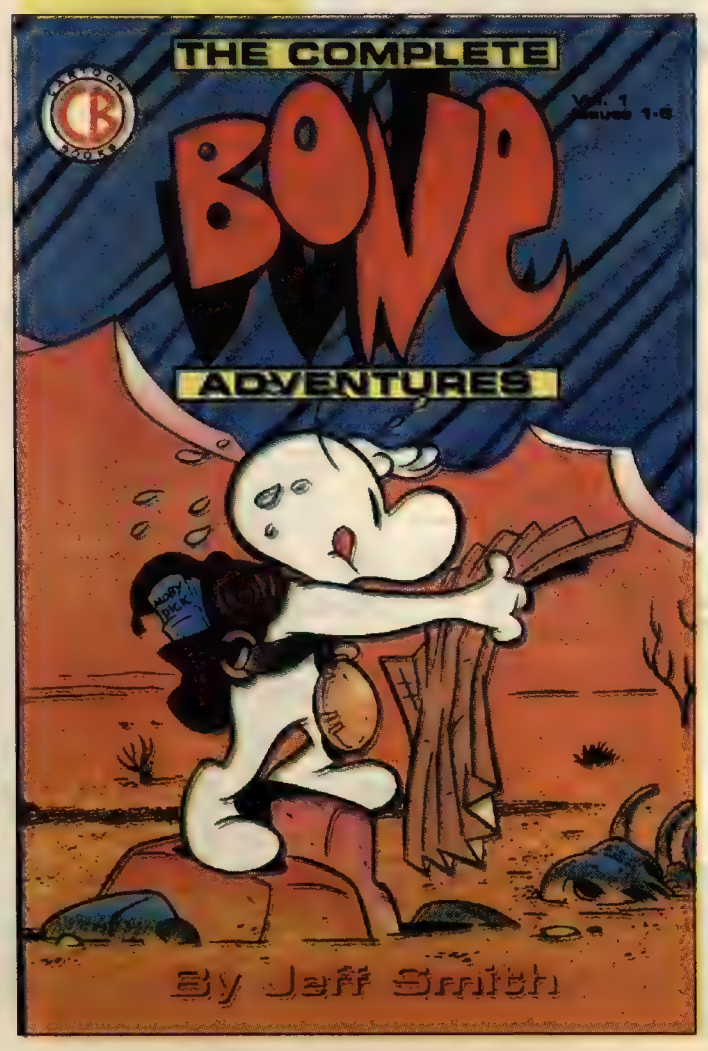
Kitchen Sink: Retailers can order Kitchen Sink Press backlist material through independent distributors or by calling Kitchen Sink Press Sales Director Ryan Eagan at (413) 584-7457. Consumers should try their local shops first but can call Kitchen Sink Press' ordering hotline at (800) 365-7465 or fax an order to (413) 584-7622. Mail orders can be sent to Kitchen Sink Press, 221 Pine St., Florence, MA 01062. UPS shipments generally take less than 10 days to deliver orders to U.S. customers.

Marvel: Marvel Comics are available through Diamond's Star System catalogues. Consumers can rely on their retail store to obtain backlist.

NBM: A twice-a-year catalog concentrates on new titles but includes cover art for the entire backlist. 25% of NBM revenues, "probably 12% of volume," comes from mail order. NBM regularly relists with all distributors. "When we have a new book, we relist other books by the same artist," said NBM's Terry Nantier. NBM, 185 Madison Ave., Ste. 1504, New York, NY 10016, (212) 545-1223, fax (212) 545-1227.

Slave Labor: Slave Labor's Dan Vado said that the company prefers that retailers order from either Diamond or Cold Cut and that consumers order from their local retailers.

Warp: Elfquest books can be ordered through Diamond's Star System or via phone at (914) 473-9277.



Diamond's Star System: Whatever you're looking for ...

By Gary St. Lawrence

The Star System is Diamond Distributors' customer and retailer backlist ordering system and accommodates nearly every mainstream, alternative, and independent publisher in the comic-book industry. The full-color illustrated catalog provides references at a glance and a simple order numbering system, listing Diamond's preferred picks for the season.

In addition to alphabetical listings of publishers and their respective backlist books and merchandise, and alphabetical index of publishers included in the catalog for quick page reference, the Star System offers a variety of search tips on finding books.

Each listing also lists the page-count and even the physical size of each book.

The primary difference between the quarterly Star System catalog and its parent, Diamond's monthly *Previews* catalog, is the books, figurines, and merchandise it makes available: a more streamlined and concise offering of the season's best in a mix of new releases and best-selling re-releases.

Listings in summer's Star System catalog include: Acclaim's extensive stock of *Classics Illustrated* issues; more than 100 different manga titles from Viz Communications, including *Ranma 1/2*, *Star Blazers*, *Fist of the North Star*, *One-Pound Gospel*, *Nausicaa*, and *Crying Freeman*; a boatload of books featuring the best New England Comics has to offer in the form of *The Tick*, *Paul the Samurai*, *Man-Eating Cow*, and, of course, *Arthur: Reluctant Sidekick*; and DC's five-page, 59-item listing of nothing but Batman books (none of the monthly titles, mind you — these are all The Dark Knight's trade paperbacks and graphic novels).

In addition to mainstream comic books, within the pages of the Star System, there are such long-standing cult favorites as: Vaughn Bodé's first volume of *Cheech Wizard* and *The Book of Mr. Natural* by Robert Crumb from Fantagraphics Books; E.C. Comics' legendary horror genre books — *Crime SuspenStories*, the original *Tales from the Crypt*, *The Vault of Horror*, and *Weird Science* — in both hardbound collected and softcover annual form and the collected first six issues of *Mad* by Harvey Kurtzman from Gemstone; and a treasure trove of such comic-book-themed coffee table books as the *1996 Comic Book Index to Authors, Illustrators and Characters* from Alternate Concepts. Along those same lines, Kitchen Sink Press offers Steve Dillon's *How to Be a Superhero*, *Comic Strip Century*, *A Century of Women Cartoonists*, Will Eisner's *Comics & Sequential Art*, and more than 20 collected books of *Li'l Abner*.

And for those looking for something in a less serious vein, the Star System catalog features a wide array of such humor and off-the-wall books and materials as Scott Adams' *Dilbert: Still Pumped from Using the Mouse*, Bill Watterson's *Calvin and Hobbes*, and the bizarre world of Gary Larson's *The Far Side* from Andrews & McMeel — and a large collection of *Asterix the Gaul* from Del Rey Publishing.

The Star System's "short order form" is simple. A buyer need only enter: his or her name and mailing address; signature (which is required); quantity, item number, title and price of each item ordered; catalog page with the listing; and the total price. That's it. When the buyer delivers it to a local comics dealer or bookseller with payment, the order is in.

All they buyer has to do is wait for the shipment to arrive, which could be in as little as two weeks.

Diamond's Star System catalog is available from direct-market comics shops or directly from Diamond Comic Distributors Inc., 1966 Greenspring Dr., Suite 300, Timonium, MD 21093, (410) 560-7100 (fax: (410) 560-7589, e-mail: comics@diamdcom.com). Letters, inquiries, and editorial submissions can be sent to Star System Editor Marty Grosser.

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3 F/VF 20

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54 G/G+ nice shape 80

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20 VG/FN MoreFun Coll. 50

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30 (#1) FN/VF 80

Blackstone Master Magician
1 VG 40

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4 F slt.rest 175

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11 GVG scarce 195

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69 VG Gorilla Bondage! MoreFun Coll. 43

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14 F 45

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21 FR/GD Wolverton! 20

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101 G Sky Girl 15

Jungle
93 F/F- pofc o/w VF 45

Jungle Jo
nn VG 60

Laugh
20 VG nice, key 100

Mad
2 G signed by Kurtzman 100

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1 VG+ Candy Jones! 100

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8 VG 15

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11 VG LB Cole cvr 20

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15 GVG 8
16 VG 10

Sensation
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2 VG/FN Baker art 150

Spy Smasher
2 VG classic Raboy cvr 300

Submariner
23 F/F- 300

Sun Girl
3 FN/F- 550

Super Mystery Comics
Vol2 #1 VG bondage cvr 90

Suzie
62 F+ WOW! 55

Thrilling
68 F/F- looks VF 125
69 FN/VF beautful! both w/ Frazetta art, Schomburg covers 175

Wonder
17 F Scomburg cvr 160

Whiz
90 GVG clean! 30

Wings
117 FN 20
119 VF 40
120 FR/GD 5
121 VF 20

Women in Love (Ziff Davis)
nn VG scarce 100 page square bound edition, ptd cvr. 100

World's Finest
21 40

Horror/ Esoteric

Adventures into Weird Worlds
4 VG+ great stories 55

Atomic Spy Cases (Avon)
1 VG+ cool! 60

Amazing Adventures
4 G+ Robot Lovin'! 30

Baffling
17 VG 30

Chamber of Chills
13 VF File Copy 90
15 VF/NM file copy 100
22 VF File Copy 80

Dark Shadows
3 FN 30

Haunted thrills
11 FNVF great stories 120

Intimate Confessions
1 VG- posp 150
7 G

Journey Into Unknown Worlds
F+ great Wolverton 300

Ken Shannon
3 F+ zombie cvr 85

Lawbreakers Suspense Stories
10 VG 40

Liberty
12 GVG cool cvr 100

Murder Inc.
5 VG bondage/headlights cvr 40

Mysterious Adventures
6 F/F+

Mystic (3rd series)
8 G 20

Police Line-Up
2 VGF classic story 60

Scoop 8
FR/GD rest. 45

Shocking Mystery Cases
60 F LB Cole cvr 40

Shock SuspenStories
4 FR/GD coup. cut SOTI 25
5 VG 50

Space Detective
3 VG nice Avon! 125

Strange Fantasy
5 F- nice 40

Strange Mysteries
10 F+ SOTI 70
18 F 40
20 F- 35

Strange Suspense Stories
3 F- bright, clean 90

Tales of Horror
3 F- 100

Tomb of Terror
14 F 70

Vooda
20 GVG Baker-c/a 30

Weird Fantasy
1 G 150
13 F/F- edge tanning o/w VF 75

Weird Science
12 VG tanning o/w VF 50

Dell/Gold Key/ Harvey/Humor

Annette's Life Story
(FC1100) FN/VF 100

Astro Boy
1 VG 70

Dell Giants
1 Donald+Mickey in Disneyl. GVG 12
5 Bugs B. Vac. Funnies G+ 10
24 Woody W. Fam. Fun VF 100
40 Woody W. Xmas Parade FVF 25
55 Daisy Duck +Uncle Scrooge Showboat) VF Wow!! 150
Mickey in Frontierland G M.M.club ed. 10

Flintstones
2 Fn+ 40

Flippity and Flop
1 F 70

Fractured Fairy Tales
VF- 70

Gold Key Giants
New Terrytoons TVtime VG 20

Band Wagon
F- 65

Jetsons
1 VG/F looks VF+ 50

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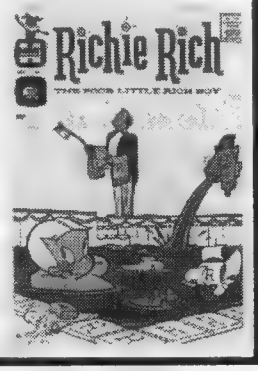
Rocky and His Friends
FC 1152 VG 50

Ruff-N-Reddy
(FC 937)F/F- 1st Hannah-Barbera book 36

Twilight Zone
1 (FC 1173) F/VF Serling Photo-c 100

Walt Disney's Uncle Scrooge
64 F on Disney's banned list! Barks c/a 60



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The Comics Want List is a regular monthly feature which will appear in the first issue each month of Comics Buyer's Guide. CBG is read by the most avid comics collectors and dealers in the world. If you want it, they've probably got it!

To place your wants in the Comics Want List, simply send us your name, address and phone number along with a list of the comics you are looking for. Include payment with your list. A sample listing is shown below to illustrate how the listing will appear, and how the cost for a listing is figured.

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00333 (222) 445-0001
I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:
Atom #1 Brave and the Bold #7 Superman #99
Aquaman #5 Flash #108 Amazing Spider-Man #5
The cost on this listing would be $4.00 - $1.00 flat fee plus $3.00 for the books listed (6 comics at 50¢ each.)

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Credit Card # _____ Exp. Date _____

Signature _____

Flat Fee **$1.00** + _____ listings @ 50¢ per listing = TOTAL $_____

Please write your Want List ad using this form.

(This line is optional and can be used to describe the condition of the books you are looking for.) Also to avoid confusion, please provide as much information as possible for the books you are looking for. (i.e. approximate date, Golden Age, or Silver Age, etc.)

BOOKS WANTED:

Item #1 _____ Item #5 _____ Item #8 _____
Item #2 _____ Item #6 _____ Item #9 _____
Item #3 _____ Item #7 _____ Item #10 _____
Item #4 _____

Use additional sheets of paper if needed.

Ask Mr. SILVER AGE
JUMPING JETS!
IF WE METAL MEN FAIL–THE WORLD OF HUMANS WILL BE DOOMED!
GIANT-MAN IS ACTUALLY BEING–ERASED!
by Craig Shutt

Dear Mr. Silver Age:

You know so much about old comics, especially those from before they were really hyped, as they are now. So what in your opinion was the biggest comic book of the Silver Age?

Rita F.
Midway City

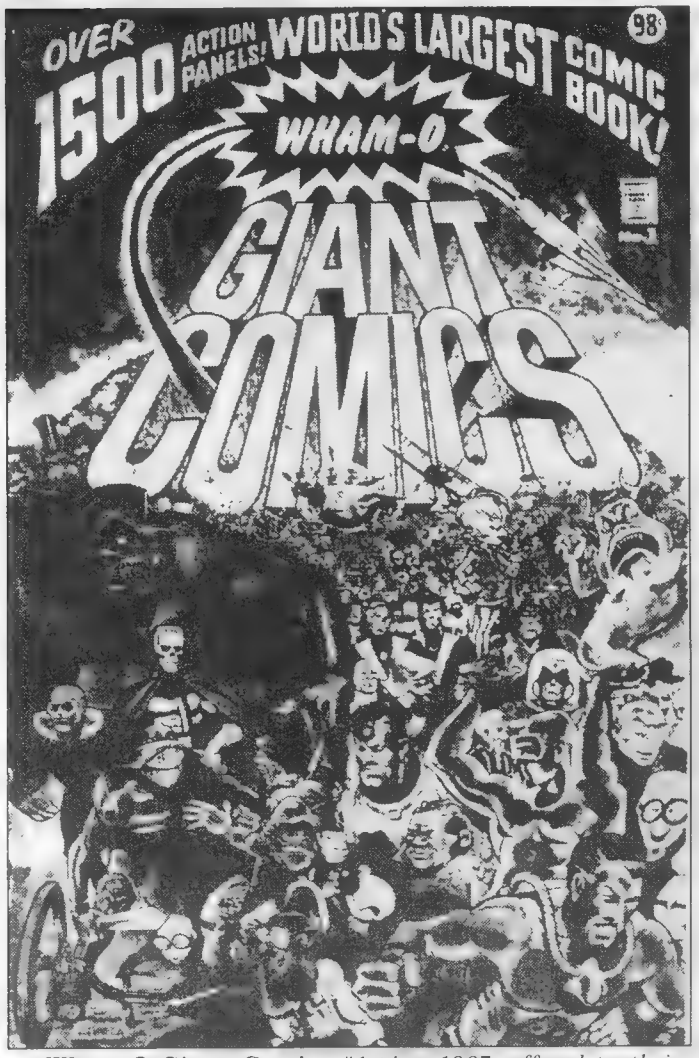
"The intro said that, if you placed all the panels end to end, they would stretch the length of a football field..."
— Craig Shutt

Mr. Silver Age says: You can argue over which comic book was most important, Rita, but when it comes to the one that really stood head and shoulders above the others, I'd have to go with *Wham-O Giant Comics* #1 (Apr 67). It stood out primarily because it measured 14x21˝ — nearly four times the size of most of today's comics. When Wham-O said "Giant," it meant it.

Touted as "The World's Largest Comic Book!" with more than 1500 "action-packed" panels, it featured 48 pulse-pounding pages of features. All the key stars were shown on the wrap-around cover by W.T. Vinson (who also did a one-page strip inside), and it was a darned eclectic group, too, covering virtually every genre. None of the features ran more than three pages, but, remembering our Wham-O Conversion Scale, that equated to 12 regular comics pages.

This wasn't just cheesy stuff, either. The lead story featured "Radian" by Wally Wood. Bearing a resemblance to his Dynamo stories for Tower, the story introduced Gilman Graves, who was exposed to radiation and became as dense as metal and extremely strong. He battled The Steel Skull and tried to cozy up to Barbara Scott, the world's foremost woman physicist. Too bad she wasn't into chemistry.

The second story highlighted Lou Fine's "Tor," a two-pager about a stone-age charm that turned into



Wham-O Giant Comics *#1 (Apr 1967) offered truth in packaging, measuring 14x21˝ — nearly four times the size of a regular comic book . It featured a bunch of famous artists, including Wally Wood, Lou Fine, John Stanley, and Virgil Partch.*

Wham-O's giant of a comic

IT ALL BEGAN ONE DAY LONG, LONG AGO... WAY BACK ABOUT 1950...
CLYDE'S FATHER, A FAMOUS OPERA SINGER, TOOK HIS WIFE AND THEIR LITTLE BOY FOR A VACATION IN THE JUNGLE...
YOU KNOW, I THINK WE'VE LOST OUR LITTLE BOY, CLYDE!
REALLY? WHAT MAKES YOU SAY THAT?
HE HASN'T BEEN AT BREAKFAST WITH US FOR THREE MONTHS.
BY GEORGE, THAT'S RIGHT... AND IT'S HIS TURN TO DO THE DISHES!
WHAT WILL WE DO?
I'LL SING HIS FAVORITE OPERA. IF HE HEARS ME, HE'LL SING BACK!
AAYEEEAAIIEEAA!
CLYDE!
AAYEEEAAIIEEAA!
KING... OF THE JUNGLE!
---AND SO, MUSIC LOVERS THE REAL STORY OF CLYDE BEGINS
ME CLYDE! YOU SHIRLEY!
ROAR
STRIKING TERROR AMONG BEASTS...SMALL ..... AND LARGE

A number of strips look as though they were drawn by animators, which Wham-O had access to from its California base. This "Clyde" strip bears a striking resemblance to the ***George of the Jungle*** *cartoon, for instance.*

RADIAN
by WALLACE WOOD
THE TIME IS NOW... THE PLACE, A GREAT CITY... A FURTIVE FIGURE SILENTLY EMERGES FROM THE SHADOWS... RAPS ON A DOOR....
FOLLOWED BY ANOTHER....
THERE HE GOES! THAT MUST BE THEIR HIDE-OUT!
THE SECOND MAN RAPS, THEN WAITS PATIENTLY, FOR A MOMENT...
TAP TAP
AND THEN...!
WHAM!
HELLO! ANYONE HERE? ANSWER ME!
HERE'S YOUR ANSWER, YOU COSTUMED CREEP!
POW!
ZANG
GIVE IT TO HIM! CHOP HIM UP!
RAT TAT TAT TAT
WELL, NOW THAT WE'VE HAD OUR TARGET PRACTICE..
HE-HE'S NOT HUMAN!
POW!
ZEEEE!
...NOW, SHALL WE HAVE OUR CALISTHENICS?
CRASH
AND THEN, SUDDENLY...
STOP!
WELCOME, RADIAN!! I'VE BEEN LOOKING FORWARD TO THIS MEETING!
THE STEEL SKULL!
THAT IS CORRECT... I AM SURPRISED THAT THAT YOU'VE HEARD OF ME...
WELL, DON'T BE TOO HAPPY... I'VE GOT YOU NOW!

Wally Wood's Radian led off the issue, featuring the super-hero's battle with The Steel Skull. Most strips in the one-shot ran three pages at most, but that was as many panels as 12 pages in a regular comic book.

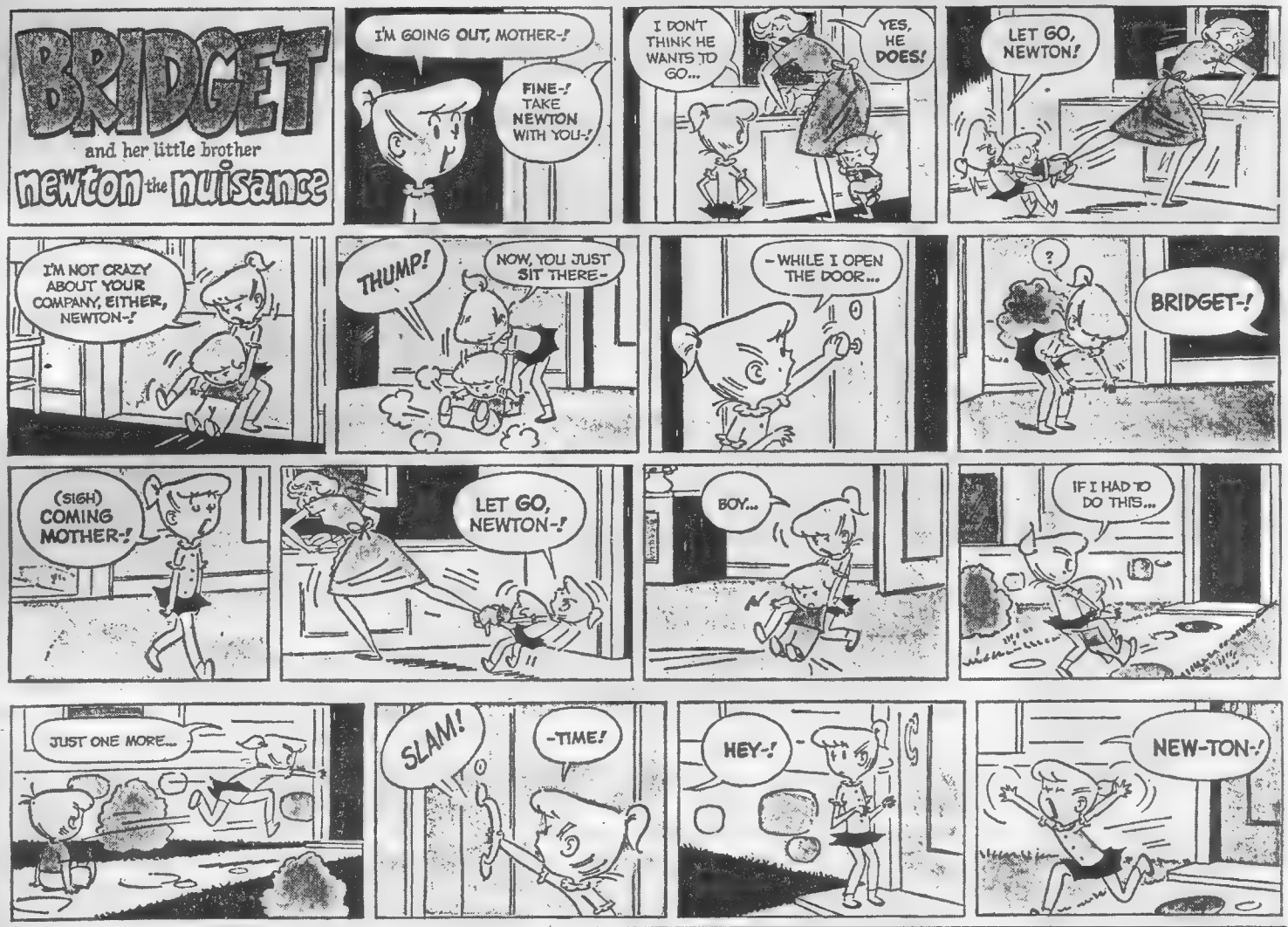
a prehistoric caveman to help a Jonny Quest-like kid and some undersea explorers.

Other highlights included a three-page adventure about World War I fighting aces; a two-page "Goody Bumpkin" elf tale by Wood; single-panel gags by Virgil Partch (aka VIP); a one-page "Bridget & Her Little Brother Newton the Nuisance" by John Stanley, drawn in the style of his *Thirteen* comic; and "The Wooden Sword," a three-pager about a boy facing combat in the Roman Coliseum.

There were 24 strips in all, not counting panel gags, puzzles, and games. The intro said that, if you placed all the panels end to end, they would stretch the length of a football field, but I never actually tried it.

Needless to say, this comic is a bear to store, and don't even think about bagging it. So you don't see it at conventions too much. When it came out, it cost 98¢ and sold primarily through five and dime stores, which *also* didn't know what to do with it. So this really weird — but really big — experiment never appeared again.

The hand of John Stanley of ***Little Lulu*** *and* ***Thirteen*** *fame is evident in "Bridget & Her Little Brother Newton The Nuisance" in this one-pager (right). The use of balloons to indicate sound effects, a Stanley trademark, is a good indication that he wrote as well as drew the strip.*



AUCTION RULES:
1) Bid anytime after you get this ad **until** 9:00pm on Sept. 28th.
2) Bids must be raised by $2.00, $5.00 if the item is over $50.00.
3) No Buyer's premium.
4) No reserve on any item.
5) Bid under your name.
6) Payment due within 7 days of notification. If payment not received within 7 days, next highest bidder will get the item.
7) Bidding ends when there is more than 5 minutes between phone calls after 9:00pm on Sept 28.
GENERAL RULES:
1) Mastercard/Visa accepted. Personal checks must clear.
2) Indiana residents add 5% sales tax.
3) Shipping is $3.50 for 10 or less items, $5.00 11(+).
4) Returns accepted within 10 days of reciept.
5) Order with confidence, I'm a senior Overstreet advisor.

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CALL: Tony Starks P.O. Box 3611, Evansville, IN 47735 PH/FAX: 812-424-0979

LOT #1
ADVENTURE COMICS 381-424 as a set. The Supergirl run in Adventure. Very underpriced Condition ranges from VG to NM. #381 (#1) is VF #390VG 403NM #416 (DC-10, 100 pgs) is FN.
LOT #2
ALL-STAR WESTERN 10vf..1st app Jonah Hex, 2-3/72..52pgs
LOT #3
AMZNG ADVENTURES 11vg+..1st New Beast.
DARK MANSION OF FORBIDDEN LOVE DC Both sets contain Issues #1-#4 + Issue #5 of Forbidden Tales of Dark Mansion (title changed). These are the scarce, 25c/52pg issues.
LOT #4: 1vg looks nicer, has light water mark 2fn+ 3vg 4vf 5vg
LOT #5: 1vg- 2vg 3vg 4fn 5vg
DC 100 PAGE SUPER SPECTACULAR
LOT #6
DC-4fn (#1)..Weird Mystery Tales. Wrightson cvr. Excellent spine, color & gloss.
LOT #7
DC-5vg..Love Stories. Solid , attractive copy. Very scarce.
LOT#8
DC-6vg..World's Greatest Super-heroes. Looks VF at first, 1 ½ " tear FC
LOT #9
DC-8nm..(Batman #238). Awesome
LOT #10
DC-11vg+.(Flash #214) looks nicer, spine defects.
LOT #11
DC-12fn..Superboy. Light crease FC, o/w a NM copy
LOT #12
DC-13gd+. Superman Not really bad looking, just a lot of light creases.
LOT #13
DC-14fn..Batman
LOT #14
DC-15vf..Superboy. Dirty Back cov keeps from NM
LOT #15
DC-16vg+..Sgt Rock. 1/4" scuff on top FC, o/w VF+ copy
LOT #16
DC-17fn+..JLA
LOT #17
DC-18vg...Superman
LOT #18
DC-19vg...Tarzan
LOT #19
DC-20fn+/vf-..Batman

We have 1000's more comics, with prices starting at $1.00! Ask for a current catalogue

LOT #20
DC-21gd..Superboy
LOT #21
DC-22vf...Flash
LOT #22
A GOUP of lower grade DC 100 page Super Spectaculars
4fr/gd 6gd 11vg 16fr/gd 17vg 18vg- 19gd 20vg- 20fair 22vg
LOT #23
DC SPECIAL 1968-77
1-19,21-23, 25-29
1-29, Missing 20&24. Incredible series. All giant size. VERY sought after. 1st dozen mucho difficult to find. Condition:VG-NM, 1fn 2fn+ 3vg 4vg 5fn 6vg remaining issues mostly VF- better
GHOSTS DC 1971
LOT #24
1-5 as a set, 1vf 2nm 3fn 4nm- 5nm-.. All the hard to find 52 page issues.
LOT #25
HOUSE OF MYSTERY
1fn (1951) but has small coupon cut out of non-story page. Nice solid copy
LOT #26
HOUSE OF SECRETS
1vg (1956)solid, collectible copy
LOT #27
NIGHT NURSE 1972
1gd 2fn 3vg 4vg (sold as set) all scarce.

LOT #28
PHANTOM STRANGER
1-41 sold as set. 1vg 2vg 3 4 5nm/nm- rest are VG to NM, mostly FN to NM. #'s 11-19 are 52 pg giants. DC 1969
LOT #29
RIMA DC 1974
1-7 NM/NM-. Great series with excellent art.
LOT #30
SHANNA THE SHE-DEVIL Marvel 1972
1-5nm
SINISTER HOUSE OF SECRET LOVE DC 1971
Both sets contain Sinister House #1-#4 + Secrets of Sinister House #5 (title change) The scarce 25c/52 page issues.
LOT #31: Lovely, High grade set. 1vf+/nm- 2vf+/nm- 3nm 4nm 5vf
LOT #32: 1vg+ (looks nicer) 2vg 3vg 4vg 5vf-
LOT #33
TALES OF THE UNEXPECTED 1956
1vg+/fn-..solid copy w/ good color & gloss.
2vg..nice color and gloss.
LOT #34
VAMPIRELLA COLOR SPECIAL 1977
Only sold via mail direct from publisher. Stiff covers, extremely scarce in high grade. 1st all color Vampi bk. Condition NM.

LOT #35
WEIRD WAR TALES
1NM .Very hard to find in high grade! DC 1971.
YOUNG LOVE
100 page issues. Very sought after & scarce
LOT #36 107nm..1st 100 pg issue NM! NM!
LOT #37 108nm
LOT #38 109nm
LOT #39
110vg+ 112vg
YOUNG ROMANCE
100 Page issues. Scarce.
LOT #40 197nm..1st 100 page issue, NM!!
LOT #41 198vf
LOT #42 199nm-
LOT #43
199vg+ 201vg 202fn 204vg 204gd

DC 100 pg SS DC-5

Reaching toward a wider audience

Retailer initiates three-way 'Spawn' promotion with local theater, Todd McFarlane Productions

Phoenix Enterprises employee Brian Bell hands out promotional postcards to concert attendees at the Spawn booth.

Reaching a wider audience II

Book publisher Gibbs Smith plans to release Brad Teare's new graphic novel *Cypher* to book and comics stores in October.

Apparently trying to maximize the book's appeal to comics readers and book readers, the *Cypher*'s back-cover copy includes review quotes from comics creator Paul Chadwick (*Concrete*), cartoonist Bill Griffith (*Zippy the Pinhead*), and author/illustrator James Gurney (*Dinotopia*).

Cypher follows an ordinary city-dweller — a cypher in the big city — as he discovers the fantastic hiding beneath the surface of the mundane world. The 6x8″ black-and-white hardcover is priced at $18.95 for 112 pages.

Teare's previous illustration work includes book covers and illustrations for the *New York Times*; previous comics work has been published by Fantagraphics Books, DC's Paradox Press, and *Heavy Metal*.

By Howard Welsch
Co-Owner, Phoenix Enterprises

I don't recall what magazine I was reading, but in it was an ad for the Warped Tour. The Warped Tour is one of those summer rock-festival type things, kind of like Lollapalooza. It centers on 15 to 25 bands, skateboarding, and lots of fun for people in the 15-to-25 demographic.

At the bottom of the ad were logos for all the corporate sponsors and, lo and behold, there was the Spawn logo. A light bulb immediately appeared above my head! The concert was coming to RFK Stadium in Washington, D.C., Sunday, July 27. Two points came to mind: Phoenix Enterprises, located in Herndon, Va., is only 40 minutes from DC; and the *Spawn* movie was opening that Friday, Aug. 1.

With little research I was able to locate the phone number for Todd McFarlane Productions in Arizona. I got in touch with Director of Special Events Kelly Van Landingham and asked if we, as a store, could work with the Spawn booth at the Warped Tour promoting the movie, first and foremost, along with our store and the movie theater we work with on a continuing basis. She said she thought it was a great idea and agreed to send out free passes to the tour, promotional art to incorporate in our handouts, free merchandise to use in giveaways, and tons of other keen stuff to decorate the movie theater.

For the Warped Tour we printed up 3000 postcards that were handed out to people attending the concert. The postcards promoted the *Spawn* movie, our store, and the movie theater. The card incorporated our logo, the movie theater logo, and the Spawn logo and symbol on a bright, pocket-sized postcard. Phoenix employee Brian Bell and I attended the show and worked the booth.

Was it a successful promotion? Yes. It increased awareness for our store, the *Spawn* film, and the movie theater. It also increased awareness for comics stores all over. People came to this concert from as far as Philadelphia and North Carolina. If they couldn't come to our store, perhaps the postcard reminded them that there was a comics store in their hometown. Overall, it increased awareness, and that is something this industry as a whole needs in truckloads.

The movie-theater promotion was part two. We entered into a relationship with a local movie theater, in this case, a 14-screen Regal Cinema. Our relationship had started with the film *Batman & Robin*. A month before the movie opened, I spoke with the manager, Dan Herrle, and proposed a mutually beneficial promotion between our store and his theater.

The *Batman & Robin* promotion went great. We had Batman there signing autographs and taking pictures, we gave away free comics, and we handed out flyers promoting the store and our upcoming Spawn promotion. A lot of people came to the store who previously hadn't even known we existed. The theater benefited because its customers experienced something more than just a trip to the movies. Everyone involved was pleased with the outcome.

For the *Spawn* film we gave away five pairs of free movie passes (also done for *B&R*) in a drawing held at the store. For every purchase, the customer filled out a ticket that went into a decorated box at the counter — a box from which we eventually drew names. We set up at the theater Friday night and all day Saturday. We gave away Spawn T-shirts, special-edition comic books, buttons, soundtrack samplers, and other items that the theater received from New Line Cinema.

We also took the free items — like trade paperbacks, comics, and Spawn Hot Wheels — that Todd McFarlane Productions sent us, along with toys and comics from the store, and gave them away in another drawing done at the theater. Anyone who had a *Spawn* ticket could fill out one of our mailing-list cards, drop it in a box, and have a chance to win a Spawn backpack filled with Spawn goodies. This increased our mailing list and made three winners very happy.

We also had Spawn comics and toys on display for people who were unfamiliar with the fact that Spawn was many things before it became a movie. The flyers we handed out played up this fact, as well; they included a discount coupon for the store and announced the arrival of the HBO cartoon series to home video (which, I may note, sold out immediately).

Overall, *all* our promotions have been major successes. It's difficult to measure the success in dollar numbers, but, since we opened in March of this year, our sales have doubled with very little other advertising. The promotions outlined here cost very little to pull off. Long-distance phone calls, employee time, printing costs, and a few other things actually involved money. Things like movie passes were provided in exchange for incorporating the theater logo on our flyers, and giveaways were sent to us by Todd McFarlane Productions and New Line Cinema.

The moral of the story, in my mind, is that it takes very little effort to do big things to promote both our store and the industry. The publishers and other businesses out there are willing to help. All it takes is a phone call. Just keep in mind that you have to show the people on the other end how they can benefit, too. The theater patrons got more than just a movie. McFarlane Productions and New Line Cinema got additional promotion for their movie and products. It's a win-win situation. There are seven other comics stores within 20 minutes of Phoenix Enterprises and the Regal Cinema. People at the theater said ours was the only store to approach them. People at McFarlane Productions said no other store in our area called them about the Warp Tour. Anyone and everyone had the opportunity to do what we did.

Left: Phoenix Enterprises Co-Owner Howard Welsch talks to moviegoers at the store's display in the Regal Cinemas theater.

Right: Phoenix Enterprises' postcard handout for the Warp Tour.

COMICS RETAILER

January 1998 Issue
#70 Featuring the ...

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Calendar Notes

• **Shows** listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

• **DefCon 4**, Sept. 19-21, Adam's Mark Hotel, Tulsa, Okla. Guests include Art Adams, Michael Straczynski, and George Takei. Admission: $18. Info: (918) 250-2077.

• **Dogs, Cats, and Other Talking Animals exhibit**, Sept. 27-Oct. 31, International Museum of Cartoon Art, 201 Plaza Real, P.O. Box 1643, Boca Raton, FL 33429. Features more than 50 cartoons from the Museum's permanent collection, highlighting animals that have taken on the human characteristics that people sometimes see in their pets. Family weekend events Sept. 27 and 28 include a mini-workshop for children offering the opportunity for them to create some of their favorite pet characters. Info: (561) 391-2200.

• **Minnesota Comic Book Convention**, Sept. 27 and 28, Thunderbird Hotel, Bloomington, Minn. Info: (612) 788-8191.

• **Small Press Expo**, Sept. 19-21, Quality Hotel, Silver Spring, Md. All profits go to the Comic Book Legal Defense Fund. Guests include: Donna Barr, Colleen Doran, Roberta Gregory, Batton Lash, Scott McCloud, Linda Medley, James O'Barr, Dave Sim, Jeff Smith, Charles Vess, and Bill Willingham. Admission: $5/day or $10/three days. Info: (703) 242-9412.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Hours: Wednesday through Friday, 11 a.m.-5 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1 p.m.-5 p.m. Admission is $4 for adults, $3 for students and seniors, and $2 for children ages 6-12. Info: (415) CAR-TOON. **Current exhibits: Bay Area Spotlight: *Papoofnik* Lives** features more than 50 paintings by Peter Brabbée of his character Papoofnik. The exhibit runs through Oct. 5. **The World of Hanna-Barbera** exhibit, through Oct. 12, Cartoon Art Museum in San Francisco. More than 80 cels, storyboards, and production drawings from throughout the history of Hanna-Barbera Productions. See Cartoon Art Museum entry under Continuing this Week for museum info.

• **Four Color Images**, 32 Watts St., New York, NY. Open Monday-Friday 11 a.m.-7 p.m. and Saturday 12-5:30 p.m. Info: (212) 431-4234. **Current exhibit: Joe Jusko Vampirella art exhibit**, featuring art from the two-issue Harris series *Vampirella Bloodlust*, through Oct. 11.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Info: (413) 586-8545. Museum hours: Tuesday-Thursday and Sunday 12-5 p.m.; Friday 12-8 p.m.; Saturday 10 a.m.-8 p.m. Admission: $3/adults; $2/students and seniors; $1/under 18; museum members admitted free. **Current exhibits: Heavy Metal: Celebrating 20 years** continues through Nov. 16, with a creator signing and reception Nov. 8. Work by such American and European creators as Dave Dorman, Simon Bisley, Moebius, Luis Royo, and Bill Sienkiewicz will be on display to celebrate the 20th anniversary of *Heavy Metal* magazine.

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

SUN SEP 21

DefCon 4 in Tulsa, Okla. Final day. See Calendar Notes.

Small Press Expo in Silver Spring, Md. Final day. See Calendar Notes.

MON SEP 22

Born on this date:
Will Elder (1922) 75 years ago
Peter Kuper (1958)
Steve Lavigne (1962) 35 years ago
Richard A. Martel Jr. (1965)

TUES SEP 23

CBG **#1247** ships, featuring an interview with *Acme Novelty Library* creator Chris Ware.

Born on this date:
Stan Lynde (1931)
Paul Ryan (1949)
Peter David (1956)
Dan Day (1956)
Dan Raga (1963)

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Acclaim Comics
Doctor Tomorrow #5 (of 12), $2.50
Magnus Robot Fighter #9, $2.50
✪ *Solar: Hell on Earth* #1 (of 4), $2.50 (Sep. 14-20)
Troublemakers #10, $2.50
✪ *Turok: Child of Blood*, $3.95 (Aug. 31-Sep. 6)

Antarctic Press
Warrior Nun Areala/Glory, $2.95 (poster ed., $5.95)

Archie Comics
Archie #466, $1.50
Laugh Digest #138, $1.79
Veronica #70, $1.50

Caliber
✪ *Red Diary* #3 (of 4), $3.95 (Jul)
✪ *Saint Germaine: Restoration*, $3.95 (Aug)

Cartoon Books
Bone #29, $2.95

Crucial Comics
✪ *Rat Bastard* #2 (of 4), $1.95 (Jul)

Dark Horse Comics
Aliens: Alchemy #1 (of 3), $2.95
Blade of the Immortal: Dreamsong #3 (of 7), $2.95
✪ *Red Rocket 7* #2 (of 7), $3.95 (Sep. 14-20)
Star Wars: Dark Force Rising #5 (of 6), $2.95
Starship Troopers: Brute Creations, $2.95
Usagi Yojimbo #14, $2.95

DC Comics
Action Comics #739, $1.95
Adventures in the DC Universe Annual #1, $3.95
Batman: Legends of the Dark Knight #100, $3.95
Batman & Superman Adventures: World's Finest, $6.95
Bloody Mary: Lady Liberty #3 (of 4), $2.50
Catwoman #51, $1.95
Essential Vertigo: Swamp Thing #13, $2.25
Flash #131, $1.75
Gross Point #4, $2.50
Hellblazer #119, $2.25
Hitman #20, $2.25
Inferno #2, $2.50
Invisibles Vol. 2 #10, $2.50
JLA #12, $1.95
Legion of Super-Heroes #98, $2.25
Looney Tunes #34, $1.75
Robin #47, $1.95
Spectre #59, $2.50
Starman Annual #2, $3.95
Superboy & the Ravers #15, $1.95
Teen Titans #14, $1.95
Terminal City: Aerial Graffiti #1 (of 5), $2.50
Wonder Woman #127, $1.95
Xero #7, $1.75

Fantagraphics Books
✪ *Big Mouth* #7, $2.95 (Jul)
✪ *Frank Vol. 2*, $16.95 (Aug)
✪ *Love & Rockets Vol. 15: Hernandez Satyricon*, $18.95 (hardcover ed., $34.95; signed hardcover, $39.95) (Jun)
✪ *Moon Looked Down and Laughed*, $9.95 (Jul)

Gladstone Comics
Walt Disney's Comics #618, $6.95

Ground Zero Comics
✪ *Fangs of the Widow* #14, $3 (Jun)

Image Comics
Darker Image #1 (of 2), $2.50
Darkness #8, $2.50
Divine Right #1, $2.50 (Spanish ed. or w/Voyager Pack, $3.50)
Gen¹³ #23, $2.50
✪ *Mage: The Hero Defined* #3, $2.50 (Sep. 7-13)

Kitchen Sink Press
✪ *Li'l Abner Vol. 25 (1959)* (hardcover), $34.95 (Jun)

Marvel Comics
Captain America #13, $1.99
Deadpool #10, $1.99
Elektra #12, $1.99
Gambit #3 (of 4), $2.50
Ka-Zar '97, $2.99
New Mutants #1 (of 4), $2.50
Quicksilver #1, $2.99
Silver Surfer #133, $1.99
Spectacular Spider-Man #251, $1.99
Spider-Man Unlimited #18, $2.99
Star Trek: Early Voyages #10, $1.99
Star Trek: Telepathy War #1, $2.99
Star Trek: Unlimited #6, $2.99
Venom: Finale #1 (of 3), $1.99
Wolverine #118, $1.99
X-Force #71, $1.99

Topps
✪ *X-Files* #33, $2.95 (Aug)

Viz Communications
Eat-Man #2 (of 6), $2.95
Lycanthrope Leo, $17.95
Metal Guardian Faust #7 (of 8), $2.95
Ranma 1/2 Part 6 #10 (of 14), $2.95

Comics MIA

We have received confirmation that the following titles listed in previous MIA sections have shipped: *Land of Nod* #1 from Dark Horse; *Blonde: 12 Pearls* #4 from Fantagraphics/Eros; *Women out of Line* from Kitchen Sink; *High Octane Theatre* #3 from Infiniti; *Keyhole* #4 from Millennium; and *Dr. Wonder* #5 from Old Town. This reflects shipping information received through Sept. 5. Our thanks to everyone who called or wrote with updates.

The following comics were scheduled to ship approximately 30 or more days ago; however, we have not been able to confirm that they have actually been released, nor, as far as we have been able to determine, have they been rescheduled. If you have any of the issues listed below, please let us know. We'd especially appreciate it if you could include the information we need to list the comic book in the *CBG Price Guide*. From the indicia of the comic book: The full title, issue number, month, and year, as well as the U.S. price given on the cover.

Acclaim Comics
Saban Powerhouse, $4.50 (May 25-31)

ACG
Case of Sherlock Holmes #1, $2.95 (Jun)
Nemesis #2, $2.95 (Jun)

Adhesive Comics
Too Much Coffee Man's Guide for the Perplexed (softcover), $14.95 (Jun)

Anarchy Bridgeworks
Chicago Decadence #1 (of 3), $4.95 (Jun)
Sexy Vampire Motif Special, $5.95 (Jun)
2 #1 (of 2), $3.25 (Jun)

Angel Entertainment
Horror Files #1, $2.95 (nude cover, $3.95) (Jun)

Argile Comics
Natural Selection #2, #3, $2.25 (Jun)

Ariel Press
Sapphire #5, $2.95 (Jun)

Avatar Press
Ravening #2, $3 (nude cover, $4.95) (Jun)

Caliber
Marquis #2 (2 covers), $2.95 (Jun)

Catacomb Publications
Scarlette: Crimson Knights #1, $2.50 (Jun)

Chaos! Comics
Suspira: The Great Working #4 (of 4), $2.95 (Jun)

Cheese Comics
Poe #7, $2 (Jun)

Dark Angel Productions
Blackjack: Blood & Honor #2 (of 4), $2.95 (Jun)

Destiny Comics
Bug World #4, $2.95 (Jun)
Flea #3, $2.95 (Jun)

Entity Comics
Virgin: Slumber #1, $2.75 (spec. ed., $3.50) (Jun. 15-21)

Fantaco Enterprises
Mysteries of the Amazons #1, $3.95 (Jun)

Ground Zero Comics
Widow: Progeny #2 (of 3), $3 (Jun)
Widow: The Complete Works Vol. 1: Flesh and Blood, $10.95 (spec. ed., $16.95) (Jun)

High Impact Studios
Crystal Breeze Revenge #1, $2.95 (2 spec. eds., $10) (Jun)
Double Impact Assassins for Hire #2, $2.95 (spec. ed., $10) (Jun)
Double Impact Suicide Run #1, $3 (Jun)
Girls of Double Impact #1, $3.50 (Jun)

Horse Press
Big Top THB, $4.95 (Jun)
Buzz Buzz Comics Magazine #1, $4.95 (Jun)
P-City Parade #1, $4.95 (Jun)

Image Comics
Hellshock #4, $2.50 (Apr)
WildC.A.T.S: A Gathering of Eagles, $9.95 (Jun. 1-7)

London Night Studios
Sisters of Mercy: Paradise Lost #3, $2.50 (Jun)

Mad Monkey Press
Dark Town #2 (of 13), $3.95 (Jun. 22-28)
Okara, Mutant Boy: Just Me and My Robot, $3.95 (Jun)
Singapore Sam & the Tibetan Triangle, $4.95 (Jun)

Maximum Press
Judgment Day: Final Judgment, $2.50 (Jun)
Supreme #50, $3.95 (Jun)
Supreme Collected Edition #1, $4.95 (Jun)

Millennium Publishing
Desiree #1, $2.95 (spec. ed., $3.95) (Jun)
Song of the Sirens: Wind, $2.95 (Jun)

Mu Press
Rhudiprrt #9, $2.95 (Jun)

Nine Panel Grid
Nine Panel Grid #7, $2.75 (Jun)

Pioneer Entertainment
El Hazard #3 (of 6), $2.95 (Jun)
Moldiver #3 (of 4), $2.95 (Jun)
Phantom Quest Corp. #4 (of4), $2.95 (Jun)

Rage Comics
Adventures of Captain Nemo, $7.95 (Jun)
Gallery Swimsuit Edition #1, $2 (Jun)
Of Mind and Soul #2, $2.50 (nude cover, $6.50) (Jun)
Wynd #1, $3 (Jun)

Rust House Publishing
Cold Blooded Vagabonds #1, $2.50 (Jun)

SCC Entertainment
Scorn: Hostage #1, $3.95 (nude cover, $9.95) (Jun)

Sirius Entertainment
Reality Check #10, $2.95 (Jun)

SpiderBaby Grafix
S.R. Bissette's SpiderBaby Comix #4 (of 3), $3.95 (Jun)

Ultimate Creations
Warrior #6, $2.95 (Jun)

Warp Graphics
Samurai #2 (of 4), $2.95 (Jun)

Brahless Comics
Nyght School #3 (of 3), $3.25 (Jun)

Fantagraphics/Eros
Come Again #3, $2.95 (Jun)
Lord Farris, Slavemaster #5, $2.95 (Jun)

Penthouse Comix
Penthouse Max #4, $4.95 (Jun)

WED SEP 24 CBG

Born on this date:
Al Aiola
David Rawson (1949)
Bill Vallely (1952) **45** years ago
Darren Goodhart (1962) **35** years ago
Mark Mazz (1962) **35** years ago
Eric Pavlat (1969)

THURS SEP 25 CBG

Born on this date:
Bob Layton
Howard Bender (1951)
Kim Thompson (1956)

FRI SEP 26 CBG

Born on this date:
Dawn Geiger
Louise Simonson (1946)
Greg Loescher (1951)
Gabriel Morrissette (1959)
Tom Veitch (1961)

SAT SEP 27 CBG

Dogs, Cats, and Other Talking Animals exhibit opens with special family weekend events at the International Museum of Cartoon Art in Boca Raton, Fla. See Calendar Notes.

Minnesota Comic Book Convention begins in Bloomington, Minn. See Calendar Notes.

Born on this date:
Jim Sinclair
Bob Sharen
Jack Katz (1927) **70** years ago
Jim Shooter (1951)
Randy Emberlin (1955)

New comics preview: Coming in October part 2 — Publishers G-Z

Games Workshop
Inferno #1-3, $6.95
Gay Comics
Gay Comics #25, $6.95
Gemstone Publishing
Panic #4, $2.50
Tales from the Crypt #22, $2.50
Weird Science #22, $2.50
Ghettostone Publications
Torment Rising 1999, $3.25
Gladstone Comics
Adventurous Uncle Scrooge McDuck #1, $1.95
Donald Duck #306, $1.95
Donald Duck & Uncle Scrooge: The Best & Firsts, $19.95
Uncle Scrooge Adventures in Color #31, #32, $8.95
Uncle Scrooge & Donald Duck #1, $1.95
Walt Disney's Comics #619, $6.95
Ground Zero Comics
Aetos the Eagle #3 (of 3), $3
Harpy: Prize of the Overlord #6, $3
Hall of Heroes
Hall of Heroes Halloween Horror Special, $2.50
Hammer and Anvil Press
Portrait of a Young Man as a Cartoonist #7, $2.95
Harris Comics
Vampirella/Dracula: The Centennial, $4.95
Vampirella: Monthly Series Preview Ed., $1.50
Head Press
No Justice, No Piece!, $2.95
Heritage Collection
Witches' Cauldron, $3.50
High Impact Studios
Guillotin Special Preview, $5
Human Monster Press
Korvus #2, $2.95
Humble Comics
Gordon Yamamoto and the King of the Geeks #1, $2.95
Hunter Productions
One Millennium #5, $2.50
Hyperwerks
Deity #2, $2.95
Image Comics
Aaron Strips #4, $2.95
Amanda and Gunn #4 (of 4), $2.95
Arcanum #6, $2.50
Ascension #2, $2.50
Awakening #1 (of 4), $2.95
Badger #6, $2.95
Big Bang Comics #15, $2.95
Childhood's End #1 (of 5), $2.95
Creech #1, $1.95
Curse of Spawn #14, $1.95
Darkness #9, $2.50
Desperadoes #2, $2.50
A Distant Soil #22, $2.95
Divine Right #2 (English and Spanish editions), $2.50
DV8 #12, $2.50
DV8 vs. Black Ops #1, $2.50
Espers #4, $2.95
Gen¹³ #24, $2.50
Gen¹³ 3-D Special #1 (2 covers), $4.95
Gen¹³ Bootleg #12, $2.50
Gen¹³ Interactive #1 (of 3), $2.50
Hellshock #8, $2.50
Immortal Two #5, $2.50
Jinx Vol. 2 #3, $3.95
Kabuki #1 (2 covers), $2.95
Kiss: The Psycho Circus #4, $1.95
Mage: The Hero Defined #4, $2.50
Megahurtz #3, $2.95
Monsterman #2 (of 4), $2.95
Phantom Guard #1, $2.50 (w/Voyager Pack, $3.50)
Savage Dragon #42, $2.50
Ship of Fools #1, $2.95
Soulwind #5, $2.95
Spawn #67, $1.95
Stormwatch #1, $2.50 (w/Voyager Pack, $3.50)
Teenage Mutant Ninja Turtles #13, $2.95
Tenth #2, $2.50
Union: Final Vengeance #1, $2.50
Wetworks #34, $2.50
WildC.A.T.S #43, $2.50
WildC.A.T.S/X-Men: The Silver Age 3-D Ed. #1, $6.50
Wildstorm Halloween '97 #1, $2.50
Witchblade #18, $2.50
Witchblade Collected #5, $4.95
Industrial Design Comics
Golden Warrior #3, $2.95
Inferno Studios
Deadforce: The Black Ed., $3
Zomboy: Kid Hero Halloween Special, $2.95
Ironcat
Flag Fighters #2, $2.95
New Vampire Miyu #2, $2.95
Kitchen Sink Press
R. Crumb Coffee Table Art Book, $40
Knight Press
Parts Unknown #4, $2.95
Knightstone
Tekken 2 #1, $2.95
Koala Comics
Captain Koala #2, $2.50
Kronos Komics
Greener Pastures #6, $2.95
Labyrinth Comics Inc.
Penguin Bros. #1, $2.50
Laszlo Press
From Hungary, $5.95
Lightning Comics
Death Angel #1 (2 covers), $2.95
Perry #1 (2 covers), $2.95
Limelight Publishing
Zabatsu Tears #2, $2.95
London Night Studios
Darque Razor #1, $3
Demonique Angel of Night #2, $3 (nude ed., $6)
Full Metal Fiction #4, $3.95
Jurassic Jane #6, $3 (nude ed., $6)
Razor Pictorial: Lady Is a Killer, $5
Razor Uncut #41, $3
Ultimate Strike #11, $3 (nude ed., $6)
Lone Star Press
Heroic Tales #3, $2.50
Lunar Donut
Lunar Donut #5, $2.95
Luxurious Comics
Incredible Drinkin' Buddies #1, $2.95
Mad Monkey Press
Magicians' Village: The Witch & the Willow, $6.95
Main Publishing
Test Drive #1 (2 covers), $3
Mantle Press
Locke and Lode #3, $2.95
Prudence & Leon: A Love Story, $2.95
Marvel Comics
Alpha Flight #5, $1.99
Amazing Spider-Man #429, $1.99
Askani'son, $12.99
Cable #49, $1.99
Conan the Usurper #1 (of 3), $2.50
Daredevil #370, $1.99
Deadpool #11, $3.99
Elektra #13, $1.99
Excalibur #115, $1.99
Gambit #4 (of 4), $2.50
Generation X #33, $1.99
Ghost Rider #91, $1.99
Heroes for Hire #6, $1.99
Heroes Reborn: The Return #1-4 (of 4), $2.50
Incredible Hulk #459, $1.99
Journey into Mystery #515, $1.99
Ka-Zar #8, $1.99
Kitty Pryde: Agent of S.H.I.E.L.D #1 (of 3), $2.50
Man-Thing #1, $2.99
Marvel Adventures #9, $1.50
Marvel Team-Up #4, $1.99
Maverick #4, $1.99
New Mutants #2 (of 3), $2.50
Peter Parker, Spider-Man #86, $1.99
Quicksilver #2 (2 covers), $1.99
Return to the Amalgam Age of Comics: The Marvel Comics Collection, $12.95
Sabretooth, $5.99
Sensational Spider-Man #22, $1.99
Silver Surfer #134, $1.99
Spectacular Spider-Man #252, $1.99
Spider-Man Manga #1, $3.99
Spider-Man: Revelations, $15.99
Star Trek: Deep Space Nine #13, $1.99
Star Trek: Early Voyages #11, $1.99
Star Trek: Starfleet Academy #13, $1.99
Star Trek: Voyager #12, $1.99
Thunderbolts #9, $1.99
Uncanny X-Men #350, $2.99 (spec. ed., $3.99)
Unlimited Access #1 (of 4), $2.99
Venom Finale #2 (of 3), $1.99
What If? #103, $1.99
Wolverine #119, $1.99
Wolverine: Days of Future Past #1 (of 3), $2.50
X-Factor #140, $1.99
X-Force #72, $1.99
X-Man #33, $1.99
X-Men #70, $2.99
X-Men Unlimited #17, $2.99
Medusa Comics
Spellcaster #1 (of 3), $2.95
Metal Mammoth
Heavy Metal 1997 20th Anniversary Special, $5.95 (hardcover, $39.95)
Metaphrog
Maze #2, $3.95
Millennium Publishing
Lovely Prudence #M, $1.95
Moonstone
Mr. Nightmare's Wonderful World: Beach Babes & Weiner Wagons #1, $2.95 (spec. ed, $7.95)
Sherlock Holmes Mysteries, $2.95
Murim Studios
Tzu the Reaper #2, $2.95
NBM
Blue Notebook, $13.95
Corto Maltese: Ballad of the Salt Sea #3, $2.95
No Mercy Comics
Coven 13 #3, $2.50
Nightshade #3, $2.50
Sisters of Mercy Vol. 2 #3, $2.50
October Comics
Dr Weird #1, $2.95
Painted Pony Press
Totally Horses! #3, $1.95
Peregrine
Books of Lore Special Ed. #2, $2.95
Pet Shop Comics
Tales of Wonder #3, $2.95
Pirate Press
Joshua: Pure Evil #2, $2.95
Pocket Books
American Manga: Birth of a Hero, $3.99
Pyramid Comics
Man Called Angel #1, $1
Space Giants #1, $1
Triple Threat #0, $1
True Romance #2, $1
Radio Comix
Ahlea #2, $2.95
Furrlough #58, $2.95
Rage Comics
Happy Jack #1, $1.50
Ms. Terry's Tales of Rage #2, $2.95
Realm Press
Drakkon Wars #1, $2.99
Dark Utopia: The Art of Tim Vigil, $4
SCC Entertainment
Gothess Dark Ecstasy #3 (of 3), $2.95 (2 nude eds., $9.95)
Horrology '97 #3 (2 covers), $4.95 (nude ed., $9.95)
Scorn/Dracula: The Vampire's Blood #1 (3 covers), $3.95 (nude ed., $9.95)
Slut: Fear and Freedom #1 (2 covers), $3.95 (nude ed., $9.95)
Thaddeus: Big Hooters, $2.95 (spec. ed., $9.95)
Shadow House Productions
Shadow House #2, $2.95
Shadowbear Studios
Freak Show #1, $2.50
Shanda Fantasy Arts
New Horizons #2, $4.50
Sharkbait Press
Pete the P.O 'd Postal Worker #1, $2.95
Sirius Entertainment
Akiko #19, $2.50
Chi-Chian #1, $2.95
Enchanted #3 (of 3), $2.95
Poe #1, $2.50
Poison Elves #28, $2.50
Red Flannel Squirrel #1, $2.95
Skarwood Productions
Lincoln-16 #3, $2.95
Smell of Steve
Stoned Pope #1, $4.95
South Jersey Rebellion Prod.
Tony Digerolamo's Jersey Devil #4, $2.95
Stronghold Studios
Worgard: Viking Berserkir #1, $2.95
Sundragon Comics
Scales of the Dragon #3, $1.95
Three Finger Prints Publishing
3 Geeks #2, $2.50
Top Hat Comics
Tommy Rocket and the Goober Patrol #4, $2.95
Topps
X-Files #35, $2.95
X-Files Season One: Squeeze, $4.95
Xena: Warrior Princess #0, $2.95
TV Comics
Munsters #2 (2 covers), $2.95 (signed ed., $19.95)
Vanguard Comics
Tales from the Edge #11, $2.95
Verotik
Igrat Tour Ed. #1, $10
Venus Domina Illustrations, $3.95
Vision Comics
Tank Vixens Remix, $4.95
Viz Communications
A, A', $15.95
Battle Angel Alita Part Eight #5 (of 9), $2.95
Eat-Man #3 (of 6), $2.95
Inu-Yasha: A Feudal Fairy Tale #7 (of 10), $2.95
Maison Ikkoku Part Seven #4 (of 13), $3.25
Manga Vizion Vol. 3 #10, $4.95
Metal Guardian Faust #8 (of 8), $2.95
Mobile Police Patlabor #4 (of 6), $2.95
Neon Genesis Evangelion #2 (of 6) (2 editions), $2.95
No Need for Tenchi Part Three #5 (of 6), $2.95
Pixy Junket, $15.95
Ranma 1/2 Part Six #11 (of 14), $2.95
Return of Lum: Creature Features, $15.95
Return of Lum Part Four #3 (of 11), $2.95
Warp Graphics
Elflord Cuts Loose #2, $2.95
Elfquest #17, $4.95
Elfquest Scores!. Twenty Years of Pointed Ears, $19.95
What Comics
Captain Zap #4, $2.95

ADULT COMICS
Amaze Ink
Raw Periphery, $2.95
BMV Studios
Vesil #1, $2.95
Death Comics
Erotic Work of Em Ton #2, $2.95
Fantagraphics Books/Eros
Blonde: 12 Pearls #6, $2.95
Dee Dee #6, $2.95
Lust #7, $2.95
Naked Glory: The Erotic Art of Frank Stack, $12.95
New Bondage Fairies #12, $2.95
Secret Plot #1, $2.95
Sizzlin' Sisters #3, $2.95
Wingding Orgy: Hot Tails Extreme #4, $3.95
Girl on Girl
Girl on Girl: Cold Shower #1, $3 (2 nude eds., $4)
Girl on Girl: Girl Stories #1, $3 (nude ed., $4)
Girl on Girl: Pick-Up Truck #2, $3 (nude ed., $4)
Girl on Girl: Tricks & Treats #1, $3 (2 nude eds., $4)
Hardcore Studios
Sever: The Devil's Advocate Vol. 1 #3, $2.95
Hustler Comix
Hustler Comix #4, $4.95
Ironcat
Ogenki Clinic #2, $2.95
Last Gasp
She Male Trouble #3, $4.95
London Night Studios
Femme Macabre Collected, $3.95 (nude ed., $7)
Main Publishing
Sex Drive #1, $2
Naked City
Biker Chicks #1, $3 (2 nude eds., $4)
Gangbang Girls #1, $3 (2 nude eds., $4)
Vampires Lust for Flesh #1, $3 (2 nude eds., $4)
NBM
Spanish Fly Vol 4, $12.95
Penthouse Comix
Pentouse Comix #27 (Nov/Dec), $4.95
Radio Comix
Filthy Animals #2, $2.95
Genus #26, $2.95
Revisionary Press
Carnal Comics: True Stories of Adult Film Stars — Jill Kelly #1, $3.50
Rip Off Press
Demi the Demoness Meets Cassiopeia the Witch, $3.25
Verotik
*Wing*Bird Returns*, $9.95
White Buffalo Press
Strips #11, $2.95
Strips: The Special Ed #1, $2.95

Shipping notes and updates

• **Sep 7-13:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*

Acclaim: *Eternal Warriors: Archer & Armstrong*, $3.95 (Aug. 10-16)
Trinity Angels #6, $2.50 (Aug. 17-23)
Alternative: *Spectacles* #3, $2.95 (Aug)
Amaze Ink: *Wretch* #2, $2.95 (Aug)
Bug: *Dr. Spech* #1, $2.95 (Sep)
Cheeky: *Nemesister* #3, $2.95 (Sep)
DC: *Kingdom Come*, $14.95 (softcover) (Aug. 10-16)
Delta: *Inmates: Prisoners of Society* #1, $2.95 (Aug)
High Impact: *Crystal Breeze* #3, $2.95 (nude ed., $10) (Apr)
Dark Impact Anthology #1, $4 (spec. ed., $10) (Jul)
Image: *Foot Soldiers* #1, $2.95 (Sep)
Kiss: The Psycho Circus #2, $1.95 (Aug)
Tenth #1, $2.50 (Sep)
Marvel: *Uncanny Origins* #14, 99¢ (Aug. 3-9)
Untold Tales of Spider-Man #25, 99¢ (Aug. 10-16)
Murim: *Tzu the Reaper* #1, $2.95 (Sep)
Raven: *Faerie Codex* #2, $2.95 (Sep)
TV: *Munsters* #1; $2.95 (spec. ed., $7.95) (Aug)
Verotik: *Verotik Illustrated* #1, $6.95 (Aug)

• **Sep 14-20:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Amaze Ink/Slave Labor: *Spin World* #3, $2.95 (Aug)
Antarctic: *Luftwaffe 1946: Luftsturm* #4, $2.95 (Jul)
Mother Superion #1, $2.95 (Jul)
Halloween: *Espers Vol. 2* #2, $2.95 (Jul)
Image: *A Distant Soil: The Gathering*, $18.95 (Aug)

Cancellations

The following items have been announced as canceled or postponed. If a publisher resolicits for any of these items, they will be listed again in the *CBG Calendar*.

Amaze Ink/Slave Labor: *Hummingbird* #2 (Jul)
Antarctic: *Hepcats* #6-8 (May-Aug)
Hepcats 1987-1997: 10th Anniversary Special (and CD edition) (Jun)
Black Lace: *Coed Diaries* #1 (Aug)
Caliber: *Dragonwing* #0 (and spec. ed.) (Jun. 29-Jul. 5)
Johnny Chaos #1 (Jul)
Marquis #3 (Aug)
Oz #22 (Sep)
Fantagraphics/Eros: *Anna Malle* (Aug)
Fat Cat: *Oak* #6 (Aug)
Image: *Darkchylde #1-5 The Trade* (Jul)
Heartbreakers vs. Biovoc (Jul)
Wildstorm Sketchbook (Sep)
Kitchen Sink: *Cages Collection* (Jul)
Konrad and Paul (Aug)
Li'l Abner Volume 26 (1960) (Jul)
Lost Girls #3 (Jul)
Oink: Blood and Circus #2 (Jul)
Penthouse Comix Presents #2 (Jul)
Zot! Book Two (Aug)
Mediawarp: *Prisonopolis* #4 (of 4) (Aug)
Millennium: *Song of the Sirens: Secrets, Lies, & Videotape Pin-Up Special* (Aug)
Modern: *Buoy* 77 (Jul)
No Mercy: *Nightshade* #2 (Sep)
Sisters of Mercy (Jul)
Sisters of Mercy Vol. 2 #1, #2 (Aug, Sep)
Panache: *Alien Boy* #1 (Sep)
Sirius: *Reality Check* #9, $2.95 (May)
Tyme: *Aerial & Assault* #2 (Aug)
Visceral: *Breeder* #4 (Jul)
Warp: *Samurai* #4 (of 4) (Aug)

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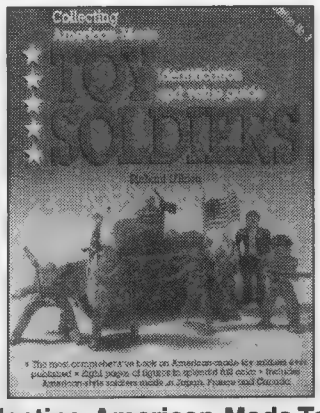

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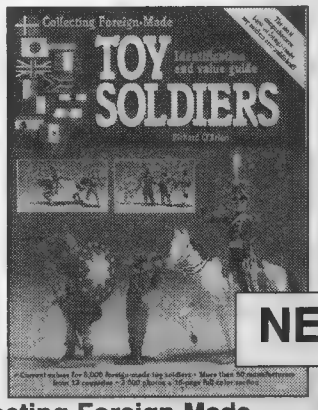

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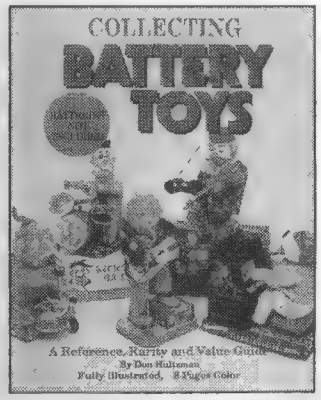

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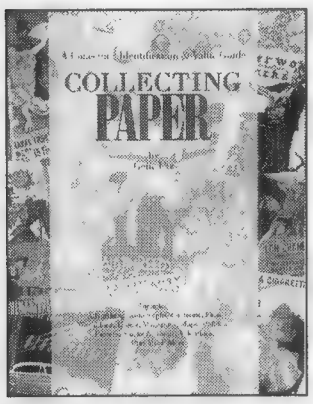

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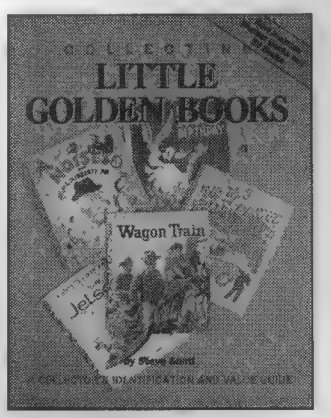

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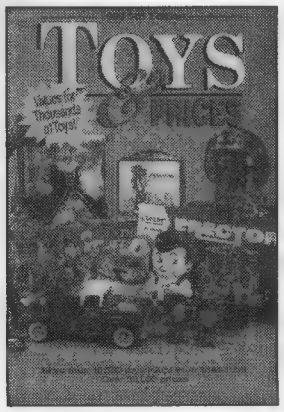

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X-Files I Merlin	$28
X-Files II or III	$36
X-Files Contact (Intrepid)	$55
X-Files Mastervision	$33
X-Files Showcase	$69
X-Men I	$49
X Men II Tin Set	$29
X-Men 2099 Oasis	$29
X-Men Ultra '94	$59
X-Men Ultra '95	$44
X-Men Ultra Wolverine	$44
X-Men '95 Chromium	$45
X-Men '97	$35
Young Indiana Jones	$7

POTOMAC DISTRIBUTION
(703) 883-3999
FAX: (703) 883-3997
8480-D TYCO ROAD
VIENNA, VA 22182
E-MAIL: POTDIST@CAIS.COM

Price Updates Instantly!

- Internet World-Wide Web Pages at http //www.cais net/potomac
- 24 hour Fax-on-Demand system. (703) 883-3998. Docs. #8572 & #8573.
- Automatic weekly price updates via email. Just send us your email address.

VISA MasterCard Discover

No Fees!

TERMS: Ad placed 9/4/97

1) **Minimum order - $100.00**
2) No shipping fee in cont US
3) Visa/Mastercard/Discover accepted - no fee
4) C.O.D Cash - add $4.75
5) Checks-2 weeks to clear.
6) Prices subject to change.
7) All sales final.
8) Hours: 10 - 5 EST Mon-Fri

SUPER TRADERS

Super Trader ads are available for $108.00 each. Super Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 5" x 5" size. Super Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Super Trader ads.

YOU'VE BEEN WAITING FOR THIS!! DON'T MISS THE

CRAZY ED'S 1/2 PRICE BLOWOUT!

(OK, SO MY MATH'S NOT ALWAYS PERFECT!)7 DAY RETURN OK!

$5 MIN S&H-INSUR X-TRA E-MAIL:CRAZY56@AOL.COM

(305)947-6776 TRY OUR 24 HR FAX LINE:(305)865-0069

NO UPS! VISA/MC/DISC ORDERS SENT PRIORITY US MAIL!

CRAZY ED'S 1995 NE 147TH ST, NO. MIAMI, FL. 33181

TITLE/#	COND	WAS	NOW!
AVENGERS 1	G/VG		$239
4 G/VG	VIVID!	$209	$109
6 F	SLT.SP.WR	$69	$35
8 VG/F	A STEAL!	$48	$24
9 VG-	AVE. COPY	$44	$22
10 VG-	SM TR TRC	$39	$20
11 VG+	SUB.CREASE	$55	$30
12 F/VF	NEAR TO VF!	$69	$35
13 F/VF	PRETTY!	$59	$30
13 F/F+	CHEAP FILL!	$39	$20
14 F/VF	NEAR TO VF!	$59	$30
14 VF/NM	CLOSE!	$95	$49
17 F/VF	HULK APP!	$48	$24
18 F++	CHEAP FILL!	$36	$18
19 VF-	I: SWORDSMAN	$59	$30
23 F/VF	CORNER WR	$29	$15
26 VF/NM	SHARP!	$39	$24
31VF/NM	BEAUTY!	$29	$18
32 VF/NM	U WANT ME!	$29	$18
58 VF	O: VISION	$35	$18
CAP AMER 100 VG		$79	$39
100 VG/F	A BIT NICER!	$109	$59
100 F+++	NICER YET!	$169	$89
CAP MARVEL 1 F+		$39	$20
1 F/F+	WAS $39	$95	$79
2 VF-	WHT PGS	$29	$15
25 NM-	STARLIN/THANOS		$12
CONAN 1 VF/NM		$225	$149
2 VF/NM	WHT EDGE	$79	$39
3 VG/F	SLT.FADE	$59	$29
3 VG+	AVE COPY	$48	$24
12 VF	WRIGHTSON	$24	$12
CREEPY (WARREN)			
1	VF++	$69	$39
DAREDEVIL 1	F/VF		CT
SORRY, NO 1/2 DEAL!		$749	$598
1 VG+	NO REAL PROBLEMS!		$298
2 VG-	SM CHIP	$79	$39
2 G/VG	SOLID, CLN	$69	$35
3 VF-	A BEAUTY!	$249	$159
4 GD	CHEAP FILL!	$39	$20
5 F/F+	WOOD ART!	$79	$39
8 VF-	SLT BC SMEAR	$119	$59
9 F/VF	NICE COPY!	$89	$45
10 VF-	VIVID FC!	$109	$59
13, 14 F/VF	NICE!	$48	$24
14 VF-	NEAR TO VF!	$55	$29
41 VF-	D:MIKE MURD	$19	$12
158 NM	F.MILLER!	$40	$24
DOCTOR STRANGE			
169 VF-	SHARP COPY!	$89	$49
169 VG	NICE FILLER!	$38	$19
183 VF	LAST ISSUE!	$36	$18
1 NM-	1974 SERIES	$32	$16

TITLE/#/COND		WAS	NOW!
AMAZING SPIDERMAN			
MY BEST PRICES YET ON ASM!			
3 F/G CHIPS ON 4 CORN'S			$98
5 F/G ON 1 STAPLE!		$109	$74
7-8 VG- CLN SOLID!		$144	$99
10 VG- SP. ROLL		$125	$89
15 VG- SP. ROLL		$95	$59
15G+XTRA STAPLES		$65	$35
15 VG- ENG.EDITION		$49	$25
16 F/G STARTER COPY!			$20
17 VG- ENG.EDITION		$69	$39
19 VG+ ABOVE AVE.		$59	$35
22 VG 2"SP.TEAR		$49	$29
23F EYE APPEAL!		$99	$69
24 VG AVE. WEAR		$49	$29
27 VG GOBLIN!		$55	$29
28 G+ EYE APPEAL		$59	$29
31VG+ NICE COLOR		$44	$24
32 VG/F	VG=$38	$44	$24
33 F/F+	F=$56	$49	$28
34 VG/F	VG=$38	$44	$24
42 VG/F	VG=$38	$39	$20
44-45 F++	NICE!	$44	$22
47,49 VF-	CLOSE	$49	$28
50 VG+	ENG.ED.	$79	$39
52, 54, 56, 59 F/VF		$49	$27
55 VF-	WHT PGS	$59	$39
57 F/VF	$27 58 VF-		$35
61, 63 - 64; F/VF		$39	$20
65, 67 VF++		$45	$29
66 F++	$15 67 F/VF		$20
68 F/VF	$20 70 VF++		$29
71 VF++	$29 74 VF-		$24
94 VF-	ORIGIN	$49	$24
95 VF $28	NM	$45	$33
100 VG/F $29	F+	$69	$44
129 VF PUNISHER		$239	$129
149 VF+ CLONE!		$69	$44
FANTASTIC FOUR			
20 VG+ I:MOLEC.M		$89	$49
22 G/VG	SP.SPLT	$36	$19
24 VG+	NICE!	$44	$24
29 F+++	APP.F/VF	$59	$33
34 - 35 F/F+		$39	$19
38 VF+	SHARP!	$79	$49
43 - 44; 46 F/VF		$39	$22
45 F/F+ INHUMANS		$29	$15
49F++	NEAR VF!	$129	$89
49 VG/F	APP.F/VF	$89	$59
50F+ $89	$59 VG	$69	$39
52-53 F+ PANTHER SET			$44
66-67F/VF WARLOCK SET			$69

TITLE/#/COND		WAS	NOW!
INCREDIBLE HULK			
103 VF/NM VIVID!		$66	$35
105VF/NM SHARP!		$48	$24
106-107VF+ NICE!		$40	$20
IRON MAN			
1 VF/NM SHARP!		$339	$219
1 F/VF NEAR VF!		$229	$139
4 NM- TIGHT COV.		$49	$24
6, 7, 9 VF/VF+		$36	$18
7-8 VF- NICE FILL!		$28	$14
33 NM CRISP!		$16	$10
JIM/THOR			
110,113 VG- AVE.		$24	$15
114F/VF CORN.WR		$39	$20
125 F++NEAR F/VF		$29	$15
126 F++NEAR F/VF		$69	$39
127-130 F/VF		$30	$15
131-132,138F++ NICE!			$13
152, 168 VF/NM		$28	$15
158 VF/NM		$59	$33
158F/VF$20; 165VF+		$49	$24
SILVER SURFER 1			F+++$99
2 F/VF$48	VG/F	$46	$24
3 F/VF $39 (F=$56)			5 VF- $35
6 VF/VF+ $38			7 VF- $35
8 F/VF $20; 8,10 VF		$44	$24
11, 13, 17 VF-		$29	$15
STRANGE TALES			
101VG- VIVID		$169	$95
102 G/VG $24	105 G/VG		$20
114G/G+ $24; 140,144F/VF			$15
146 VF- DITKO C.		$39	$20
159VF;161,163VF/NM			$15
TALES OF SUSPENSE			
52-53F KEY APP.		$59	$25
57VG/F; 59G/VG		$49	$24
59F/VF F=$111		$179	$99
60 F F=$51		$49	$24
63 F F=$86		$79	$39
65 VG- VG=$36		$34	$20
71, 75, 77 VF		$42	$24
81, 82, 83 VF/NM		$48	$28
91,93-94,97-98VF+		$44	$26
TALES TO ASTONISH			
53 VG $15	84,88 VF		$24
89, 95-96 F/VF		$29	$15
UNCANNY X-MEN			
9 F/G $20	F	$88	$49
10 G- $20	F++	$109	$59
12F/G$20; 13VG/F		$69	$39
15VG$30;19-20VG-		$36	$20
23 F $20; 29 F++		$36	$20
26 VG;38 VG; 40 VG+			$15

CONSERVATIVE GRADES = $ IN POCKET ED'S "F+" IS MOST DEALERS "VF"!

----NEW LOWER PRICES----

ALL MINT

FULLY GUARANTEED

AMEX-VISA-MC or DISCOVER, OK

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Exciting Times GIANT CATALOG

SHIPPING UPS $5.00 PER ORDER POST OFFICE SLIGHTLY HIGHER.

	EACH	PER 3	PER 10
Hulk 340, X-men 248, Powerman 84	13.00	36.00	110.00
A. S. 153-160, 175, 307, 318-320, Superman 300	5.00	14.00	40.00
A.Sp. 161-162, 310-312, Web 29, MTU 117	5.00	13.50	40.00
A.S. 163-166, 168-169, 171-172 , Titans 2 ('80)	3.00	7.50	20.00
200, Aveng. Ann10, Spawn 1, Am. S. 130-131	8.00	22.50	70.00
STNG 1, MTU 117, Peter Parker 2, X-Men Ann 3	5.00	12.50	35.00
P. Parker 1, Wolvie 10, Powerman 86	20.00	55.00	175.00
X-men 125-127,134-137,140,142, Hulk 200	8.00	25.00	80.00
X-men 143 ,156-157, 161, 169, 180-181, A4-A5	2.50	6.75	17.00
144-149, MTU 100, FF171-180	1.75	4.50	13.00
Star Wars 4-6, 8-10, 13-38, 39-45, 50-51, 63, 85	8.00	22.00	69.00
DD 131, Sandman 8	30.00	85.00	280.00
ORDER ALL BOOKS FROM THIS AD	15% OFF	20% OFF	25% OFF
Star Wars Posterbooks (originals)	6.00	17.00	50.00

4667 W. Rosecrans, Hawthorne, Ca 90250

310-973-2649 FAX 310-973-0789 or 310-515-1382

B

TRADERS

Trader ads are available for $40.00 each. Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 3-1/4" x 3-1/4" size. Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Trader ads.

HI GRADE GOLDEN & SILVER AGE

NONE OF THESE BOOKS HAVE BEEN RESTORED OR REPAIRED

PLASTIC MAN (GOLDEN AGE) (*all have white or off-white pgs)

NO. 3	VF+/NM*	$750.00
4	NM-*	$650.00
6	VF+/NM*	$400.00

CAPT. MARVEL STORY BOOK

NO. 4 FN+/VF* $200.00

RANGER (*all have white or off-white pgs.)

NO. 28	FN-*	$ 70.00
32	FN+*	$ 75.00
33	VF-*	$ 75.00
34	VF-*	$ 75.00
35	NM-*	$200.00
36	NM-*	$200.00
37	VF-*	$ 75.00
39	VF-*	$ 75.00
47	VF+*	$ 75.00
50	FN+*	$ 60.00
52	FR	$ 10.00

STRANGE ADVENTURES

NO. 9 PC/BC O/W NM $500.
95 FN $40.00

KID ETERNITY (*white or off-white)

NO. 3	VF+/NM*	$300.00
4	VF+*	150.00
5	VF+/NM*	175.00
8	VF*	125.00

GREEN HORNET (G.A.)

NO. 29 FN+/VF* 150.00
35 VF+/NM* 250.00

GREEN LANTERN (S.A.)

NO. 1 FN $750.00

CAPT. MARVEL (G.A)

NO. 42	VG-	$ 50.00
49	VF+*	$150.00
59	FN+* (D.S.)	75.00
72	VG	30.00
74	VG+*	50.00
76	VG+*	50.00
79	FN/FN+*	75.00
100	FN/FN+*	125.00

MAIL TO: JOSEPH P. LATINO, P.O. BOX 2715, WATERBURY, CT 06723. E-MAIL: HQWS08A@prodigy.com TEL. No. (203)-926-0077 : CALLS 7-11 PM . INCL. $5.00 Postage.

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- Professional comic book and paper restoration services
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- Comics, sports cards, posters, magazines, checks, lobby cards, photographs, money, documents, and all other paper items.
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Phone 318-925-6654

Please send $4.00 post & hand. 3 day return priviledge for refund of purchase price. However, items must be received by us in the same condition as sent. PRICES SUBJECT TO CHANGE TO REFLECT NEW PRICE GUIDE.

Goofy		Others Available		Hawkman (1st)	
747 F	24.00	Inquire		12 VG	16.00
857 F-VF	38.00	G-8 & Battle Aces		12 F	24.00
952 VG	10.00	1 (GK) NM	28.00	16 F-VF	26.00
987 G	5.00	Gunfighters (Super)		Hee Haw	
19 (Apr'47 G-VG	10.05	18 F-VF	4.50	1 G	2.30
Gorgo (Char)		Gumps (Bridgeport)		Henry 15 G-VG	3.90
7 G-VG	10.50	4 VF ex St C	21.00	24,25,27,28VG-F	5.00
Geronamo		Gunsmoke		27 VG	4.00
1	14.00	FC720 VG	14.00	27 F	6.00
Governor & JJ		844 VG-F	17.50	31 G-VG	2.05
1 F-	8.10	6,7 F	21.00	28,31 VF ex Sm	
2 F-VF	10.60	8 VG	16.00	SS c	5.00
Grandma Ducks F.F.		8 F	24.00	31,33-36 VG	2.65
763 VG	16.00	Gypsy Colt		34 F-VFex SS c	3.20
763 VG+	18.00	568 G+	5.50	35 F	3.75
873 VG	12.00	568 VG	10.00	41,45,46,50 VG-F	2.55
Green Hornet Comics		HAHA		49,50 F	3.00
17 (G.A. G-VG	91.50	33 G	5.00	Henry Aldridge	
Green Lantern (2nd)		68 Poor-fair	2.55	8 VG-F	7.00
1 Sm co 5/8"x3/16" top C F-	540.00	66 VG+	9.50	110,125 VG-F	4.00
1 G	200.00	66,79 G	4.25	13,16-21 VG	4.00
5,6 VG-F	100.00	Hansel & Gretel		12-16,19,22 F	6.00
5 VF+	242.00	590 VG	12.00	13,14,19 VG-F	5.00
8 F-	86.50	590 VG-F	15.00	13,14,16,18G-VG	3.00
7 F-	96.50	Happy Comics		12,14,19 VF	13.00
9 Poor	16.00	39 G+	4.40	14,21 G	2.00
11 G	21.00	Harvey Hits		Hercules (Char)	
12 VG	42.00	24 F-VF	34.00	6 F-VF	4.00
14 VF	101.50	Haunted		11 VF	5.00
16,20,18 VG	38.00	1 F-VF	4.45	Heartthrobs	
18 F	58.00	Haunt of Fear		92 VG-F	13.40
21,25 VF	90.50	13 VG-	48.60	Hero for Hire	
22,23,26 VG-F	42.50	15 ('52)VG-F	67.50	1 F+	16.50
24 VGex ISAD	20.00	16 ('52) G	27.00	1 VF	27.50
27,29 F	51.00	16,17 ('52 F+	89.00	Hi & Lois	
28 VG	34.00	22 VG-F	42.50	683 VG	6.00
31 G	14.00	24 F-VF	63.00	683 G	3.00
35 VG	28.00	25 F-VF	65.50	Hit 31 VG	80.00
34 NM exsmSSbc	74.00	Hawkman (1st)		36 G	21.00
35 F-	38.70	1 VG	122.00	44,48 VG	28.00
40 G-VG	87.00	1 F	185.00	63 VG	27.00
49 VG-F	23.25	7 G+	15.00	58 VG-F	32.50
49,50 VG	18.60	9 G	11.00	Holiday Comics (Star	
		10 VG-F	27.50	2 G+	34.50
				4 Fair	13.50

Hollywood Funny		Folks			
16,17 Fair	7.00	19,22 Poor	5.00		
21 G-VG	15.00	23 G	10.00		
37 C S & D	4.60	39 G-VG	13.55		
41 F	22.50	46 VG	15.00		
Homer Happy Ghost		11 VG	8.30		
Hooded Hu[illegible]					
23 ('52) VG	14.00				
Hopalong Cassidy					
70 VG	11.50				
70 VG-F	14.50				
12 BCH Poor	6.75				
110,125 VG-F	20.00				
70 F ex SSc	14.50				
Hot Rod Comics					
3,7 VG-F	25.00				
4,5 Poor	5.00				
5 VG	20.00				
7 Fair-G	8.50				
House of Mystery					
67 VG-F	21.25				
97 G	8.50				
115 G	7.50				
117 G	7.00				
House of Screts					
7 VG-F	52.50				
11 F	56.00				
11 PMNS Poor	10.00				
26 ■	11.00				
36 F exISAD	18.30				
47 VG-FexCD	13.70				
50 G	9.15				
94 F	3.00				
Howdy Doody					
4 VG-	32.50				
17 VG	20.00				
17 F-VF	47.50				
17 F	30.00				
19 VG-F	25.00				

ORIGINAL ART

Ross Andru/Mike Esposito
Daily Strip Art
MARTHA HART - Early 1950's MARY WORTH type strip; three available 50.00 ea.
GARLIC MAN - 1960's Super-hero spoof; six available 60.00 ea.

Gene Colan/Vince Colletta
TALES TO ASTONISH #74 Pg. 3 (Twice-up art) 150.00

Gene Colan/Rick Magyar
FIRESTORM # 19 Pg. 6 20.00

Gene Colan/Steve Mitchell (Twice-up art)
SILVERBLADE # 5 Pgs. 9, 10, 11 25.00 ea.
SILVERBLADE #9 Pg. 7 15.00
SILVERBLADE #11 Pgs. 4, 7, 12, 17, 18 25.00 ea.
SILVERBLADE #11 Pgs. 6, 8, 10, 13, 14, 19, 20, 21, 22, 23. 15.00 ea.

Gene Colan/Tom Palmer
TOMB OF DRACULA #69 Pg. 6 50.00

Johnny Craig (Twice-up EC art)
CRIME SUSPENSTORIES (?) Pg. 4
(Gangster armies takeover world) 150.00

Don Heck/Mike Esposito
TALES OF SUSPENSE #68 Pg. 11 (Twice-up art)
(Iron Man battles Moon-Men) 150.00

Dom Heck
LOIS LANE #129 Pg. 6
(Rose & Thorn story) 25.00

Gil Kane/Dan Adkins
MARVEL PREMIERE #1 Pgs. 3, 6, 16, 21, 23 ea. 60.00

Mike Sekowsky
ADVENTURE #402 Pgs. 6 & 8
(Hell's Angels story)ea. 25.00
UNPUBLISHED DC ROMANCE STORY
Late 60's; (Nightclub singer falls for club owner)
Pgs. 7, 8, 9, 10 ea. 25.00

George Tuska
MARVEL SUPER-HEROES #19 Pg. 8 25.00

Ray Contreras 830 N. Parish Place Burbank, CA 91506-1543
Please include $6.00 for postage. Postal Money Orders only. To reserve art, or for further info call (818) 567-2369; please leave message.

COMIX Experience

On July 22, 1997, Comix Experience hosted *The Mad Bastards Tour*, featuring Garth Ennis, Steve Dillon, Grant Morrison, Warren Ellis, John McCrea, Darick Robertson, and Matt Hollingsworth. In commemoration of this event, we produced a limited edition pint glass (previously available only to our customers) that we now offer for sale.

14.95 • 34.95

glass featuring the Union Jack logo above, in color, unsigned, postpaid

same glass, autographed by all seven of the Mad Bastards, postpaid

Comix Experience
305 Divisadero
San Francisco, CA 94117

Or, send us a buck and a SASE and we'll send you a limited MAGE II temporary tattoo; you can pretend you were at our Matt Wagner signing.

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WEB PAGE ADDRESS www.tomorrowstreasures.com

***GOLDEN AGE		*** SILVER AGE		***GOLDEN AGE ***		AD# 340	
A -ONE	1	VG+	$65	CLASSIC COMICS	6	VG(R)	$220
ACTION COMICS	25	G/G+[R]	$250	CLASSIC COMICS	17	G+/VG	$111
ACTION COMICS	117	G/G+[R]	$75	CLASSIC COMICS	41	VG/VG+	$138
ACTION COMICS	218	G+/VG	$65	CLASSIC COMICS	43	VG/VG+	$225
ACTION COMICS	252	VG	$275	CONAN	2	VF/NM	$90
ADVENTURE COMICS	80	G+/VG	$315	CRACK COMICS	4	VG(R)	$220
ADVENTURE COMICS	122	VG+/FN	$150	CRIME SUSPENSTORIES	4	G+	$58
ADVENTURE COMICS	142	VG/VG+	$165	DAREDEVIL(1964)	6	VF/NM	$160
ADVENTURE COMICS	157	G/G+	$80	DETECTIVE COMICS	75	VG(R)	$180
ADVENTURE COMICS	160	VG/VG+	$100	SPY SMASHER	9	G+[R]	$150
ADVENTURE COMICS	170	G+/VG[R]	$57	STARTLING	1	VG[SR]	$395
ADVENTURE COMICS	173	VG/VG+	$95	STRANGE ADVENTURES	78	VG+/FN	$40
ADVENTURE COMICS	200	VG/VG+	$138	SUPERMAN	19	G/G+[R]	$295
ADVENTURE COMICS	262	FN+	$57	SUPERMAN	169	VF/VF+	$50
ADVENTURE COMICS	264	FN/FN+	$52	TALES OF SUSPENSE	1	FN+/VF	$1,000
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45 VG $78	118 VF $82	110 G/VG $26	**Planet**	55 F- $46
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96 F $60	97 G/VG $20	**Kaanga**	48 VF $95	10 VF+ $79
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Fiction House / Ad #148

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Superboy #1 VF+ 88 owl 9 except for ink around the outside border of page 1. Could easily be removed by a professional. Will easily, economically and undetectably restore to a NM+96 worth $10,000. Nicest I've ever seen! A real bargain at $3500.

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ACTION	168	G/VG	$70
ACTION	158	VG-	$165
ACTION	250	F+	$75
ACTION	253	VG/FN	$85
ADVENTURE	58	APP VF/NM	$650
ADVENTURE	248	VG	$35
ADVENTURE	253	VG+	$40
ADVENTURE	253	VG	$54
AMAZING ADULT	12	VG+	$120
AMAZING SPIDY	1	VG/VG+	$2,250
AMAZING SPIDY	4	FR/GD	$115
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AMAZING SPIDY	18	VG	$80
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BATMAN	27	F+/VF-	$445
BATMAN	28	VG	$260
BATMAN	36	VG/FN	$260
BATMAN	41	VF-	$365
BATMAN	46	FN	$225
BATMAN	51	VG+	$165
BATMAN	53	FN-	$210
BATMAN	55	VG	$150
BATMAN	61	gd/gd+	$85
BATMAN	78	g/vg	$105
BATMAN	94	vg/fn	$100
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CHALLENGER UNK	10	gd+/vg-	$47
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Very Good to Fine	#17	$19	Big 3" diagonal cut rt. bot. corner through whole book Good	#42	$28	Very Fine	#46 $42
Fine	#16	$23				Very Fine	#47 $42
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Very Fine	#42	$12	Very Fine w/sml ink dt.	#58	$87	Fine to Very Fine	#32 $28
Very Fine	#43	$12	Good	#60	$12	Good	#33 $8
Near Mint	#45	$18	Very Good	#62	$10	Very Good	#34 $16
Very Fine to Near Mint	#46	$14	Fine	#66	$38	Fine	#37 $24
Very Fine	#47	$12	Fine	#67	$15	Very Good w/ + staples	#40 $11
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Very Fine	#49	$12	Fine	#69	$15	Very Fine	#45 $22
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Fine	#51	$8	Fine	#72	$15	Very Fine to Near Mint	#53 $45
Very Fine to Near Mint	#52	$15	Fine	#73	$16	Very Fine to Near Mint	#54 $31
Very Fine	#54	$12	Very Fine	#74	$19	Very Fine to Near Mint	#56 $40
Near Mint	#55	$17	Very Good	#76	$8	Very Fine to Near Mint	#57 $40
Very Fine	#58	$6	Good	#77	$5	Very Fine to Near Mint	#59 $40
Very Fine to Near Mint	#61	$10	Fine	#78	$16	Very Fine to Near Mint	#60 $40
Near Mint	#63	$12	Very Good	#79	$12	Very Fine to Near Mint	#61 $28
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46 VG+ 10	104 VF- 10	38 FN+ 20	8 VF- 10	91 VF- 12	
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20 VG-	56	43 G/VG	7	71 F/VF	11	3 G/VG	14
22 F	41	44 VG/F	12	72 VG/F	8	4 VG/F	16
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APPEARING
(From Page 49)

Staros (*The Staros Report*), and **Gary Spenser Millidge** (*Strangehaven*) at Big Planet Comics, 4908 Fairmont Ave., Bethesda, **Maryland**. Call (301) 654-6856 for times.

September 24

Shannon Wheeler (*Too Much Coffee Man*), **Paul Grist** (*Kane*), **Chris Staros** (*The Staros Report*), and **Gary Spenser Millidge** (*Strangehaven*) at St. Mark's Comics, 11 St. Mark's Place, New York, **New York**. Call (212) 598-9439 for times.

September 25

Shannon Wheeler (*Too Much Coffee Man*), **Paul Grist** (*Kane*), **Chris Staros** (*The Staros Report*), and **Gary Spenser Millidge** (*Strangehaven*) at Million Year Picnic, 99 Mt. Auburn St., Boston, **Massachusetts**. Call (617) 492-6763 for times.

September 26

Shannon Wheeler (*Too Much Coffee Man*), **Paul Grist** (*Kane*), and **Gary Spenser Millidge** (*Strangehaven*) at Words & Pictures Museum, 140 Main St., Northampton, **Massachusetts** 01060, from 6 to 8 p.m.

September 27

Howard Porter and **John Dell** (*JLA* art team) and **Derec Aucion** (penciller of *Venom: Licens to Kill* and *Bug*) at Crescent City Comics, 6111 Elysian Fields Ave., New Orleans, **Louisiana** 70122, from noon to 6 p.m.

Jeff Mariotte (co-creator of *Desperadoes*) at Comics Unlimited, 16344 Beach Blvd., Westminster, **California** 92683, from 2 to 4 p.m.

October 4

Ben Adams (writer of *Prisonopolis*) at B&B Comics, 221 3rd St. NW, Bemidji, **Minnesota** 56601. For times, call (218) 759-0246.

October 18

Jenni Gregory (writer/artist of *Dreamwalker*), **Andrew Ford** (writer of *Rib*), and **Randy Reynaldo** (writer/artist of *Rob Hanes Justice International* and *Adventure Strip Digest*) at Shining Knight Comics, 1328 Danforth Ave., Toronto, **Ontario**, Canada. Call (416) 778-8314 for times.

October 19

Jenni Gregory (writer/artist of *Dreamwalker*), **Andrew Ford** (writer of *Rib*), and **Randy Reynaldo** (writer/artist of *Rob Hanes Justice International* and *Adventure Strip Digest*) at Shining Knight Comics, 1328 Danforth Ave., Toronto, **Ontario**, Canada. Call (416) 778-8314 for times.

October 20

Chris Ware (writer, artist, and creator of *The Acme Novelty Library*) at Comicopia, 464 Commonwealth Ave., (Kenmore Square), Boston, **Massachusetts** 02215, from 4 to 6 p.m.

November 6

Lurene Haines (author of *Getting into the Business of Comics*) at Words & Pictures Museum, 140 Main St., Northampton, **Massachusetts** 01060, from 6 to 8 p.m.

November 8

Dave Dorman, Kevin Eastman, Stephen R. Bissette, Rick Veitch, George Pratt, Dave Sim, Joe Kubert, Bill Sienkiewicz, Jeff Jones, Jon J. Muth, and **Scott Hampton** (all will attend a *Heavy Metal* exhibit reception) at Words & Pictures Museum, 140 Main St., Northampton, **Massachusetts** 01060, from 6 to 8 p.m.

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BATMAN #219 VF $15, #234 VF $70, #237 VF $16, #243 VF $11. Jeff Scheibe, 3302 N. 86th, Milwaukee, WI 53222-3738. E-mail: jeffsch@execpc.com

PAT BOONE #1 FR-GD $29; Jimmy Wakely #1 VG+ $125; Dave Evans #1 GD $49; add postage insurance. Greg Manos, 659 Cobblestone, Midvale, UT 84047-4610.

4131 DC, WANTED

AMAZING WORLD of DC Comics #'s 1, 9 and 15. Shawn Dawson, 3-25 150th St., Whitestone, NY 11357.

SUPERMAN/ BATMAN Magazine #7 wanted! PC Hamerlinck, PO Box 24751, Edina, MN 55424-0751. 612-281-1070.

JLA WANTED: All 60's issues in Good or Better condition. Adrian Marlowe, PO Box 13804, Tampa, FL 33681-3804.

LOIS LANE 1, TOS 1, TTA 1, Hawkman 1, Atom 1, Aquaman 1, Green Lantern 76, Superman. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

LOOKING FOR Brave and the Bold #77 through #81 in strict NM condition. Willie Costello, 176 Park Ln., Trumbull, CT 06611. 203-268-7361(h), 203-233-0443(w).

OUR ARMY at War, #269 and #275. Must be VF or better. 205-881-9001.

SUPERMAN AND Batman Magazine #7, will pay $7 for any condition. Jim Droese, N90W16904 Pershing Ave., Menomonee Falls, WI 53051. droese@execpc.com

LEGION WANTED: Issues 12-15, 17, 19, 20, 22-26, 30, 31, more. Also LSH. Write: Chuck DiNatale, 239 East Ave., East Rochester, NY 14445.

DC DIGESTS. Special Blue Ribbon digest #22, Best of DC Digest 45, 49, 53, 55, 57, 58. Good condition. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831.

NM/M EARLY 1970's DC esp: Wonder Woman, Ghosts, JLA, Batman, Romance, War. Send list to: Chet Szydlowsky, 4661 30th Ave. N., St. Petersburg, FL 33713.

SHAZAM VIDEO volume #2 VHS Filmation Production Family Home Entertainment 1981 and box. Ernest Smith, 6090 Redbrook Rd., San Diego, CA 92117. 619-277-7816.

TOP DOLLAR paid for super DC Giant #13, 17, 19 and 21. Write: CBG Ad, PO Box 102, Wantagh, NY 11793.

BATMAN #100-200 Superman #100-200 VG or better. Send lists. John Hollop, 137 Lancaster St., Albany, NY 12210.

SUPERMAN (1ST series). #202, 207, 212, 216, 217, 222, 227, 239, 245, 269, 272, 284. Randy Gipson, 5743 Jeremy Ln., Flagstaff, AZ 86004. E-mail: rgipson25@aol.com.

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4140 DELL/GOLD KEY/WHITMAN FOR SALE

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STAR TREK, Gold Key set. #1 thru 61. Avg. cond. VG/FN. Extras included. $875. Tom Tryon, 1202 S. Wood Ave., Linden, NJ 07036.

LARGE LIST of Dell four color, Disney humor and funny animal. send two 32¢ stamps. Ed Spiegel, 335 Farrington Bvld., North Brunswick, NJ 08902. 908-821-7471.

DICK TRACY, FOUR COLOR #56, F/VF, $165. Tales From The Crypt #20, G+, $105. Kurt Stichler, 29150 Lancaster #136, Livonia, MI 48154. KDS714@aol.com

WDCS 46 Good+ Xmas in Disneyland 1 Good Donald Duck 26 Fair lot $30 $4 p&h. Ken Dean, 19 San Felipe Ct., Salinas, CA 93901.

4141 DELL/GOLD KEY/WHITMAN WANTED

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ATOM ANT #1 Banana Splits #1, Fine or better. Name your price, My Three Sons items. Joel Schore, 32 Bangor St., Staten Island, NY 10314.

WANTED: TUROK March of Comics 378, 399, 408, will accept color copies or lower grades. Dan Lewonczyk, 31 Nutmeg Dr., Manchester, CT 06040. 860-643-0453.

NOPE, I still haven't found Donald Duck #222. I'm waiting for you to name your price! David Bachman, PO Box 1431, Oklahoma City, OK 73101.

4150 DISNEY, FOR SALE

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4151 DISNEY, WANTED

BUYING BOUND Volumes of Walt Disney's C&S, Volumes 1-26 in VF or better. Kjetil Skjerpe, Storhaugveien 16, N-4014 Stavanger, Norway. Phone +47 51 529-740, FAX +47 51 529-170.

YES I'M still looking for Donald Duck #222. What is your selling price? David Bachman, PO Box 1431, Oklahoma City, OK 73101 or 405-495-4386.

4160 EC, FOR SALE

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WEIRD SCIENCE: #7 $90, #14 $65, #17 $69. All Fine. Others. Money order only. No calls. R.B. Bowden, 1907 Texas Rd., Rantoul, KS 66079-9037.

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MAD MAGAZINE for sale: Every issue from #24 to present. Send SASE for list to Dan Giddings, PO Box 5383, Glendale, CA 91201-5383.

4161 EC, WANTED

WEIRD SCIENCE Fantasy #29 in high grade, or Gains File Copy. Call John 818-980-8708 after 10am PST.

TALES FROM the Crypt #29 reading copy wanted. Greg Curry, 159 Bowery, New York, NY 10002.

VF+: GOLDEN Trashery of MAD; Fink Along album; MAD Worst #3, bonus intact and attached; MAD #95, #153. F+ Panic #7, #11, #12. Marc 516-326-2898.

4170 FAWCETT, FOR SALE

CAPTAIN MARVEL Adventures 118, G-, $16. Mark Drummond, 1302 N. 49th St., Apt. 10, Omaha, NE 68132. 402-553-5804 after 7pm.

4180 FOREIGN, FOR SALE

LATIN AMERICAN comics for sale. Local and foreign titles. Please state main interests. GZ, PO Box 5163, Fort Lauderdale, FL 33310. Fax 954-423-9855. E-Mail: Gabriel.Zeldin@worldnet.att.net

JAPANESE ANIMATION fan club. Newsletter, discounts on videos, trades, reviews, news, translations, classifieds, pen pals, prizes. Send SASE. Anime Hasshin, Box 5121, Manchester, NH 03108.

4190 HARVEY, FOR SALE

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ALARMING TALES 1 to 5, Shocking Tales Digest magazine low grade but complete okay. Mitchell Rentzler, 2270 Plumb 1st St., Apt. 3-B, Brooklyn, NY 11229.

4200 HUMOR/FUNNY ANIMALS, FOR SALE

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WANTED: GEN 13 Bootleg 8, 9, 10. Single or multiple issues needed. Russ Whipple, 14 Dennison Ave., Whitesboro, NY 13492. E-mail: magical@borg.com

GEN. 13 mini series 0 thru 5, NM, $65. George Geis, 430 Toura Dr., Pittsburgh, PA 15236. 412-655-4409.

SPAWN #8-15 $10, MAXX #1-6 $8, JLA #5-7 $5, Tenth #0 $4, add $1.50 + 10¢ each comic s/h. Ron 217-478-2461.

KISS: THE Psycho Circus #1,2,3,4 $7.50, Curse of Spawn #4-12 $15, Darkness #3-7 $13.50, 9-Volt #1-3 $6.25 add $1.50 + 10¢/comic s&h. Ron 217-478-2461.

4210 MARVEL/TIMELY, FOR SALE

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MARVEL MASTERWORKS #3 and #22, $30 each, $55 for both, $3 P&H. MO or C/C only please. Bob Lane, 36 S. Columbine, Lombard, IL 60148. 630-691-1251.

CONAN 14 $45, 18 $11, 16, 19, 20, 21, 24, $24 each. All newsstand, mint. 414-744-4912. Greg Krolikowski, 406 W. Bottsford Ave., Milwaukee, WI 53207.

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READING COPIES $1 Avengers 35-122, Captain America 116-172, Hulk 113-157, Submariner 5-25, more. Free list. Karl Mattson, PO Box 784, Long Lake, MN 55356. 612-473-3938.

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NEED SILVER Surfer statue. Will trade $250 in good comics. (ie: FF #48 VG, Iron Fist #14 VF, etc.) Tons more! Please call: 732-360-0169.

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MARVEL MASTERWORKS Volume 5: Amazing Spider-Man #11-20. New or nearly new. Jim Troost, 1165 59th St. SE, Kentwood, MI 49508. jtroost@remc8.k12.mi.us

NIGHT NURSE wanted. Please write to Alfred Huete, 2220 South Barcelona St., Spring Valley, CA 91977. Cheers comic fandom for your help in past ads!

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BLACK CAT 44, 45, 50. Dark Mysteries 11, 13, 19. Mister Mystery 4, 6, 18. Witches Tales 25. Cliff Kierce, 21499 Tithables, Ashburn, VA 20148. 703-729-7320.

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4241 UNDERGROUND, WANTED

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ROBERT CRUMB German sketchbook. November 1974 to January 1978, first printing. Warren Snider, 1842 E. Del Mar Blvd., Pasadena, CA 91107-4225. 818-796-1054 sniderw@delphi.com

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CAVEWOMAN/EXPLORERS #1; Explorers Vol. 1, #1, #2, #3; Explorers Vol. 2, #1, #2, #3. All $3 each. Explorer Press, POB 1907, Mt. Airy, NC 27030.

KAOS MOON newsletter 'Ars Nova' free for SASE. A great companion to the series. Heart Work, 175 Lakeside Blvd., Suite 15-232, Landing, NJ 07850.

SPIRIT #2 mint, Will Eisner Warren publishing, June 1974, 8 stories, UFO, Powder Pouf. etc., make offer. Locator, Box 256, Eagleville, PA 19408.

WITCHBLADE 1, 4-9, all NM, set $60, P&H $3. Ken Dean, 19 San Felipe Ct., Salinas, CA 93901.

GODHEAD- ANUBIS press #1, #3 both in Fine, $16 ppd. Frank 415-673-0427.

PLEASE HELP! If you see Frank Miller, ask if he's gotten "The Adventures of Monkey" 1-3 (regularly $2.50 each). WOMP, Prairie du Chien, WI 53821-2835.

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FEMFORCE 1-2 $5. Concrete 1-2 $5, Lone Wolf and Cub 1-2 $5. Tales fo Beanworld 1-2 $6. All $15. Pete Vought 518-234-8945.

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INDEPENDENTS FOR sale! Wizard Ace's, Razor, Vampirella, Valiant, Overstreet Guides also DC and Marvel. Mike Sulak, 1120 Galvez Dr., Pacifica, CA 94044, 415-738-1470 eve. PDT.

4251 INDEPENDENTS, WANTED

I NEED 5+ issues of each: Innovation's Dark Shadows Vol. 3 #1, Hitchcock's Psycho #1-3. Felipe, 817 W. Oak, Fort Collins, CO 80521. 970-224-5534.

PHAGE: SHADOW Death #5 wanted. Can't find anywhere. Sam Roberts, 1818 34th Ave., Seattle, WA 98122.

VEROTIKA #4, Girl Rule of Darkness, Stray Bullets #6, #7, #8, #10 up. Send list, condition, price. Frank Lloyd Jr., PO Box 270, Richwood, WV 26261.

CLASSICS JUNIORS #508, 513, 533, 562, 573, 575. Comic Book Marketplace 25, 29, 32, 34; Darkchylde "Magazine" variant. Will pay 60% guide. Gerry 818-779-7643.

4255 VALIANT/ VOYAGER FOR SALE/ WANTED

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GOLDEN AGE DC, Quality, MLJ, ME, Timely, Columbia, Centaur, or Fawcett adventure or super hero original art. Also adventure comic strips. 216-921-2549.

SAL BUSCEMA original art from Avengers #89-92 wanted. Also: Art from Teen Titans #32 (original series). R. Roder, RR 1 Box 274, Staatsburg, NY 12580.

WRIGHTSON: WANT early DC Mystery art pre-1972. Also fanzine or web of horror pages. 618-692-9302. Gary Johannigmeier, 3 Country Maples, Glen Carbon, IL 62034.

4410 BIG LITTLE BOOKS, FOR SALE

DAN DUNN & Border Smugglers- 1481 VG+ $30 ppd.; Desert Eagle Rides Again- 1458, FN, $25 ppd. Charles Ewy, 609-M Cranbrook, Cockeysville, MD 21030. 410-667-4937.

4420 BOOKS-GENERAL, FOR SALE

R.C. HARVEY'S books of comics history and girlie cartoons available autographed from author. Send SASE for descriptive brochures. 2701 Maplewood Drive, Champaign, IL 61821.

MAKE EXTRA money! 15 innovative books show you how. Send SASE to: K. Acklin, PO Box 806, Fairborn, OH 45324.

ASK FOR my sales list of old books. O'Gara, PO Box 36172, Des Moines, IA 50315.

CLARK ASHTON Smith "Rendevous in Averoigne" HC NM $20. Don Maitz "Dreamguests" S/N HC slipcased $30. Jeff Gahagan, 1053 Dutton #5, Santa Rosa, CA 95407.

MARVEL BRITISH Annuals Mint $10 plus postage. Star Wars annual and annual 1, The Empire Strikes Back. Manny Sternschein, 711 Shore Rd., Long Beach, NY 11561. 516-432-3442.

WHITMAN BOOKS: "Rin Tin Tin's Rinty" 1954, "Tom Sawyer" 1955, "Bobsey Twins in the Country" 1953. All three Fine $18 postpaid. 937-592-7345.

SIGNED/ NUMBERED hardcovers: Aliens Book One, #558/ 1,000, $80. Star Trek Memories, (Shatner signed), #4167/ 4500, $150. Shipping extra. 941-966-6816. Charles Reable, 600 Eaglenook Way, Osprey, FL 34229.

W.C. FIELDS: His Follies & Fortunes by Taylor; first, 1949, Fine w/DJ, $25 ppd. 732-269-1025. Joseph Castellano, 26 Anchorage Blvd., Bayville, NJ 08721.

MY ADVENTURES in the Klondike and Alaska. Hardcover 1st 1960, by Walter Starr, $100 postpaid. Tony Loredo, 2959 Trotters Crest Dr. SW, Snellville, GA 30039.

SANDMAN #1C "Book of Dreams", mint $20 ppd., "Marvel Universe", #1C mint $35, ppd. BKM, 30 Young Ave., Croton-on-Hudson, NY 10520.

SMITHSONIAN COMICS, Yellow Kid to B.C., 10x14in., 336 pages, much color, softcover edition, VF condition, $32 postpaid. Dale Dickson 312-787-7962 (Chicago).

JULES FEIFFER'S "Great Comic Book Heroes" hardcover Bonanza 2nd edition. Large color section. Book NM-M, jacket shelfworn FN, $27.50 postpaid, insured. Dale Dickson, 18 W. Chestnut St., Chicago, IL 60610., 312-787-7962.

"BOP FABLES" (Steve Allen, VF) Al Capp's "Hardhat's Bedtime Storybook" (NM), "Executive's Coloring Book" (Mint) $12.50 each, 3/$32.50 ppd. Dickson, 18 W. Chestnut, Chicaco, IL 60610. 312-787-7962.

"FORBIDDEN KNOWLEDGE" by Roger Shattuck. From Prometheus to pornography, from de Sade to the Bomb. HC $18 ppd. Daryl Broussard, PO Box 314, Orangefield, TX 77639.

If You're Searching For A Special Item, Advertise For It!

4421 BOOKS-GENERAL, WANTED

MILTON CANIFF NBM hardback book(s) wanted with Terry and Pirates Sunday sections reprinted from 1946. Please write: Bill Bush, PO Box 61868, Houston, TX 77208-1868.

CHARLES VESS hardcover: A Midsummer Night's Dream (1988), Words Without Pictures (1990), The Book of Night (1991). Paul Iacono, 610 Surrey Glen Circle, Hendersonville, NC 28739-9731.

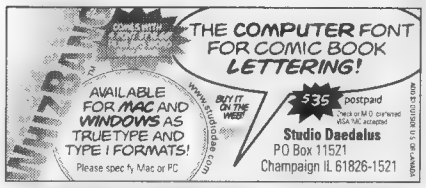
BOOK WANTED: "Naked and Together- The Wonderful Webbers" by Diane Webber. Will pay $50 for a nice copy. Dowdy, 5120 North Spring, Roanoke, VA 24019.

HUGH WALTERS Sci-Fi Exploration books, any condition if complete, (1957-1973). UK or US editions! Richard, PO Box 68256, Indianapolis, IN 46268. 317-858-0630. bigflatcit@aol.com

DENNIS WHEATLEY books with Richleau, etc. Devil Rides Out, Prisoner in Made, Vendetta, Second Son, Golden Spanish, Forbidden Territory. Clay Noia, PO Box 3561, Crestline, CA 92325.

OVERSTREET PRICE Guides wanted: Soft cover #14, 16, 18, 24, lesser condition. Rick Salierno, PO Box 1606, Bloomfield, NJ 07003.

4424 COMPUTER SOFTWARE/SUPPLIES FOR SALE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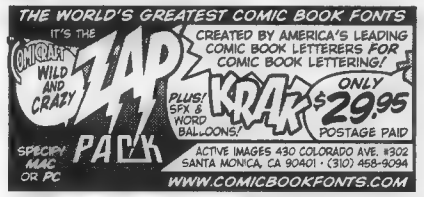

4430 PAPERBACKS, FOR SALE

THOUSANDS OF out of print Sci-Fi, Mystery, Romance paperbacks. Send list. The Book Stop, 226 East Meadow Ave., East Meadow, NY 11554. 516-794-9129.

MAXWELL GRANT Shadow paperbacks: 20 different 1974-1978 newsstand new VF/NM unused cond. $170 ppd. James Maxwell, Box 367, Lampeter, PA 17537. 717-464-5572 or 717-464-5573.

SOLAR PONS by Derleth. #1-9 Pinnacle PBS, $18 ppd. Will toss in #11 free. Gerald Tilley, 33540 CR 31, LaJunta, CO 81050.

ELFQUEST NOVEL 1982 cond. Fine. $10 ppd. Debbie Looney, 30 Brown Ave., Greeneville, TN 37743.

BEST OF Creepy NM $30. Norman (Thunder Agent) VF $20. Doc Savage Omnibus #1 NM- Mint $20. Thomas Hof, PO Box 2935, St. Louis, MO 63130.

CLASSIC STAR Trek and NG, all 1st ed. 502-899-3742 after 6pm for titles available.

50 MISC. Science Fiction paper backs, mostly from the 1960's. Nice condition. All for $28 postpaid. Brian 518-236-7736, after 6pm, EST.

I HAVE Doc Savage, The Avenger, Shadow and Tarzan paperback books for sale. Contact: D&D Comics, PO Box 181, Saugerties, NY 12477 or e-mail dndcomic@aol.com

DOC SAVAGE, multiple copies most numbers, high grade singles $6; doubles, Omnibus $20 each. SASE. James VanHise, 57754 Onaga Trail, Yucca Valley, CA 92284.

4431 PAPERBACKS, WANTED

ONE LONELY Night by Mickey Spillane and Executioner #1 by Don Pendleton. Dave 716-875-2024.

4440 PULPS, FOR SALE

SPIDER PULPS. March 1936, VG/F $95; June 1943, VG/F $60. Dave Hartwell, 57 Cedar St., Worcester, MA 01609. 508-791-3634.

AMAZING STORIES Aug. 1928. First appearance of Buck Rogers, bright cover color, nice pages, stain back cover overall VG+, $375. Richard 413-477-6971.

4441 PULPS, WANTED

SHADOW, SPIDER, Doc Savage, G-8, Avenger, Secret Agent X. We pay in good condition: 1931-33 $50, 1934-35 $35, 1936-38 $25, 1939-50 $15. Ed Kalb 602-981-8957.

DOC SAVAGE: 1930's art, premiums, pulps, statues, paperbacks, comics, fanzines, radio scripts, movie memorabilia! Anything! Write: Samuel Joyner, RR 3 Box 257-B, Tarboro, NC 27886.

PAYING $5 to $10 each for dime detective pulps from the '40s. Send list to Phil Nelson, 221 Scioto, Chillicothe, OH 45601. 614-773-2256.

BLACK MASK, Super Detective and Crime Busters pulps sought by collector. Phil Nelson, 221 Scioto Ave., Chillicothe, OH 45601. 614-773-2256 evenings.

4450 MAGAZINES, FOR SALE

WARREN VAMPIRELLA high grade. Individual issues 1-107, 25% off Overstreet. Ted Myslinski, 493 E Freehold Rd., Freehold, NJ 07728. 732-576-6383 or E-mail at tedmyslinski@att.net

NATIONAL LAMPOONS from 1970 to 1975. Many in Fine condition. Send SASE for list or call. Stephen Battaglio, 1340 Midland Ave., Bronxville, NY 10708. 914-237-3122.

TV GUIDES, 500 issues, 1960's, 1970's, 1980's, take them all for two dollars each. Jim Burke, 61 Parker St., Freehold, NJ 07728.

JEDI KNIGHTS and Friends of Captain Solo... Get out of your carbon-block and read Darkside Magazine. Sampler $2. Monolith Graphics, 1171 Pomona, Cleveland, OH 44121.

SEX TO sexty- #15- 113 mostly VG- VF. Bill Ward art throughout. 46 issues. Best offer over $200. Call 715-344-2853 with your bid.

4450 MAGAZINES, FOR SALE

CHARLIE'S ANGELS, Wonder Woman, Dukes, CHIPs, Starsky/ Hutch, Hercules, Xena, James Bond, Hawaii 5-0, Teen Magazines, etc. Catalog $3. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

BETTY PAGE featured in "Comedy". May 1955 Humorama digest. Cover and six page layout. VG condition $50. Tony 718-339-4913 5pm to 8pm EDT.

HORROR, CINEMA, adult. Lots of off-the-wall stuff. Also original art and prints. $1 illustrated catalog. Biff Smith, 1344 W. Flower, Phoenix, AZ 85013.

FOR ALL of your monster mag wants and needs (or should I say "Haunts and Greeds"). Please contact: Monster Mash, 1118 Barbour Ave., Pt. Charlotte, FL 33948-6204.

VAMPIRELLA FILMFAX, Cinefex, Fangona, Warren's and other monster magazines for sale. Send LSASE. Comics are available upon request. Scott Matheson, 14 Oxford, Melrose, MA 02176.

1970'S MAGAZINES Vampirella, Conan, Creepy Eerie. Over 500 magazines at really great prices. Tim 602-982-1362 for list and prices.

4451 MAGAZINES, WANTED

TOPPS MAN from UNCLE from 60's. Sports Illustrated size. Need all but #2. Girl too!. Call 315-593-3454. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069.

SMOKE (CIGAR magazine). 1st issue and all vol. 1 issues in VFN+/NM. Buy or trade. Brian Evans, 1237 2145 Dr., Eckert, CO 81418.

MY FINAL free ad; your last chance to sell me your issues of 1960's magazine "War Criminals". Ed Eatinger, PO Box 838, Ashland, OR 97520.

4452 SCIENCE FICTION, FOR SALE

DR. WHO Weeklys, monthlys, import HC annuals, fanzines. Wholesale and retail. Send SASE for list. Mike McKenzie, 6501 Chantilly Dr., Sykesville, MD 21784. 410-795-5510.

MEGO LOOSE. Kid Flash, Aqualad $300 each or both for $550. Postage paid. MO to Robert B. Lloyd, 4 Woodlawn Terr., Norwich, CT 06360-6413.

X-FILES ITEMS for sale: Comics, cards, books, magazines, shirts, etc. Write for free price list or send want list. E. Votto, 600 17th St., Brooklyn, NY 11218.

BABYLON 5 keychains (eight different types available): $5 each, postage included. Also available: cards, comics. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

4600 REPRINTS, FOR SALE

LONE WOLF and Cub, book one. First publishing (1988) VG+. $15 postage paid. Mike 610-820-7560 to reserve.

4601 REPRINTS, WANTED

STEVE CANYON magazine Kitchen Sink 10, 15, 17. Denis Schwendemann, 108 Roy St. #B-23, Seattle, WA 98109.

KITCHEN SINK Lil' Abner Vol. 14, Steve Canyon 1, 3, 9-13 in VF. Don Berhent, 807 Glenhurst Rd., Willowick, OH 44095.

EC HORROR and SF, Marvel collectors item classics. Trade for what you want. Dan Lyon, PO Box 152, Franklin, NJ 07416.

4606 PHONE CARDS WANTED

BONE PHONE cards from Combo #25. Don Walsh, 405 E. Mason Ave., Alexandria, VA 22301-1257.

4610 PORTFOLIOS/POSTERS FOR SALE

PORTFOLIOS, PRINTS. Hundreds available. Smith, Frazetta, Wrightson, Corben, Adams, Steranko, more! SASE for free list. I also buy! Wesley, P.O. Box 366, Morrow, GA 30260.

BARRY WINDSOR/SMITH: Gorblimey Press 6 plate, 3" by 5" mini-portfolio King Arthur set, $15 postpaid. Send to: Feduniewicz, Box 1016, Island Heights, NJ 08732.

STAR WARS: Pre-release Luke Skywalker poster by Howard Chaykin. $300 or best offer. John Pasqua, 1848 E. Edgecomb, Covina, CA 91724.

4611 PORTFOLIOS/POSTERS WANTED

I, LUSIPHER or Poison Elves prints or posters wanted. Bart, 213 Ann St. Apt. N, Goldsboro, NC 27534. 919-778-7629.

4630 TRADING CARDS FOR SALE

400 FANTASY art and comic cards. Boris, Bell, Frazetta, Olivia, X-Men, Spidey, etc., $15 ppd. Tom Millard, 310 N. Civic Dr. #202, Walnut Creek, CA 94596.

BRENT SPINER autograph card from first contact $450 OBO. MO or check allow two weeks to clear. Tresa Phelps, 802C Cardinal Creek, Norman, OK 73072.

SINGLES, INSERTS for most non-sport sets, SASE and want list. Star Trek Kellogg's Cereal, 13 boxes, $125. Sandra DeFazio, 70 Cody Pl., Staten Island, NY 10312.

4630 TRADING CARDS FOR SALE

DARK SHADOWS card set. 66 cards E+/NM 1969 Philly gum $250 firm. Brian Brown, 1585 Main St., Stratford, CT 06497. Phone: 203-378-0316 (green).

STEEP DECLINE in sales prompts low prices in non-sports. Contact: R. Duke, 16 Middle Ln., Westbury, NY 11590. E-mail: dukelabs@specdata.com

MARVEL QFX 4 card promo Wolverine, Ghostrider, Magneto, Howard, $3 set. Autographed Quesada promo card, $5 each. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

MIDDLE EARTH, Guardians, Star Wars, Star Trek, Highlander, X-Files, Heresey, Dr. Who. CCG cards for sale or trade. Cards, 3676 Lytle Rd., Cleveland, OH 44122.

UNBEATABLE DEAL! 30 different promo cards or 30 promo sheets, non-sport $12! Free shipping! Free catalog, promos! Derek Schlum, PO Box 530631, Livonia, MI 48153.

GREEN HORNET 1966, 38 of 44 cards, 80% EX+, very nice set, only $125 ppd. Pete Herstedt, PO Box 230741, Tigard, OR 97281. 503-598-9140.

DINOTOPIA CARD sets $10, Commons 15¢. Dino Vision #1, #8 $8 ea., Dino Fold 2, 3, 4 $6 ea. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

4631 TRADING CARDS WANTED

GARBAGE PAIL Kids wanted. Will pay $5 for any series full box (up to 10 of a box). Any set: $3. All singles 3¢ each. 602-962-5751. Tom Kalb, 535 East Southern #14, Mesa, AZ 85204.

AMALGAM POWER Blast #9: Secret Crisis. I need this to complete my set. Please help. I was promised this once but they never came through! Bart Jarmusch, 210 Arlington Ave, Apt 1, Lexington, KY 40508-2708.

WANTED: CONAN 1988 series cards. Buy or trade. Write: Charles Johnson, 741 First Ave., Gibbon, MN 55335.

PACK-PULLED SKETCHES and autographs: Melrose Place, Groo, Dark Dominion, JJERB, WildCATS, Wildstorm, Plasm, Spawn, Ultraverse. Redemptions: Maxx, Simpsons, Ultraverse, SWars Galaxy one. Martin 617-723-5155.

EMPIRE STRIKES Back Series I, #62 needed. Also Return of the Jedi #114. Jason Scroggs, 345 Walnut Cir., Bolingbrook, IL 60440. E-mail: jasonce@aol.com Almost there!

SOME "MAY Gibbs" singles, "Groo" #147, "U.M.O.T.S.S." insert #3, Topps' "Hercules" low numbers, trade or? Write: Roth, 642 E. 233rd St. #34, Bronx, NY 10466-2824.

GOOSEBUMPS GLOW and tell cards #1&2 from Pizza Hut in cello. Pay $3 each or will trade for. Art, 107 Brook Cir., Danville, VA 24541.

KALUTA CARDS wanted. Malibu Ultraverse card, Heresey cards & promo posters, Vampirella Gallery etc. T. Adams, 340 S. Logan Ave., Trenton, NJ 08629.

ELVIS TRADING cards. I need: 95, 97, 99, 103, 122, 124, 125, 127, 236, 647. Binder too. Delmo Walters, 939 Woodycrest Ave. #416, Bronx, NY 10452.

SANDMAN FOIL cards wanted: #1 (Dream), #6 (Destruction), #7 (Death), and silver prototype #6 (Destruction). W.W. White, 811 Lancashire Dr. #8, Edwardsville, IL 62025-3864.

STAR WARS refactors. I have a few for trade. Savage Dragon sticker #6. Raymond Jordan, 8506 Greenwood Ave., Apt. 6, Takoma Park, MD 20912. Creed stickers.

SAVAGE DRAGON stickers Creed Betty Boop II Lethal Strike, Star Wars refractors. Tick inserts, autograph also wanted. Raymond, 8506 Greenwood Ave. Apt. 6, Takoma Park, MD 20912.

4650 OLDTIME RADIO, FOR SALE

BEST OF O.T.R. show specials, Benny, Lone Ranger, Welles, Hope, Crosby, Jack Webb. Bob Bailey. 3 hrs. $15. SASE for list. Bobb Lynes, Box 561, S. Pasadena, CA 91031.

4660 MISCELLANEOUS, FOR SALE

RED DWARF 7; Supercar, Neverwhere, Kimba, Krofft, Ultraman Tiga, Isis, Shazam, Kaiju Films, Space Giants, more! 64¢ SASE. 2604 28th #5, Santa Monica, CA 90405.

CARDS, COMICS, toys, videos. Buy, sell, trade. Your list for mine or send $1 plus LSASE for list. Arthur Brown, 7844 Pikes Peak Dr., Jacksonville, FL 32244.

THE TOWN Audio tape 2 hrs. 9 trading cards for $8.95. Send to Double Edge Publishing, PO Box 137, Bohemia, NY 11716-0137.

NEVERWHERE, NEIL Gaiman's six part BBC mini series on VHS tape. For list send long SASE to: Cool Stuff, PO Box 9183, Pittsburg, CA 94565.

JACKIE CHAN'S Drunken Master II ($24 postpaid) or Cityhunter ($19 postpaid), English dubbed. Richard, 3355 Pierce, San Francisco, CA 94123. Please write before sending payment.

1996 MOTHRA movie, Toho Outtakes, Japanese monsters galore! Most subtitled and letter boxed! Mint! $8 each plus $2 S&H. Send check or money order to: Jim Watnem, 5361 Eastway #4, Greendale, WI 53129.

BEATLES COIN 1-1/4". 1964 Commemoration of their visit to the United States. $7 each. many available. Quantity discounts. Bryan Nelson, 3930 Burwell, Bremerton, WA 98312-3566.

4660 MISCELLANEOUS, FOR SALE

SEXY PHOTOS, audio tapes, posters, etc. Destiny, Vampire Mermaid, Scary Monsters mag., by Scream Queen. Debbie D., 1657 Fairway-106, Jenkintown, PA 19046. $3 brochure.

I CAN produce well written, well edited copy for fans who lack these skills but wish to express themselves in articles or essays. Lanny 937-372-7259.

MARVEL CERAMIC statues, Spider-Man, Cap., Wolverine, $100 each. All three with Lady Death statue, $300 ppd. Bill 860-745-4491.

YOU DREAM It! I'll draw it! I'll create your character from your description! Mail $10 blk/wht. $22.50 full color. Damon Reinagle, POB 261921, Encino, CA 91426.

YA LIKE music, Skippy? Get my list of used CDs and tapes. Big variety and cheap. SASE to: Jason Light, Box 201, Sellersville, PA 18960.

KINGDOM COME Ltd. HC $110 ppd., regular ed., $39.95 ppd. Unknown Soldier # signed w/cert., $25 ppd. Weird War Tales #1, signed $24.95, ppd. 716-663-6877.

X-RATED STAR Wars card for sale. This was the C3PO card a designer tampered with that was recalled. For a xerox 610-437-3084.

1974 HULK bronze collector coin, exc. cond., will trade for Silver Age comic. L.B. Smith, Box 664, Plover, WI 54467.

MARVEL, DC, Image comics for sale or trade. SASE for list. Rod Morales, 204 E. Shaw St., Charlotte, MI 48813-1908.

STORM PORCELAIN statue K-Bee ltd. edition, $450 plus shipping. David 212-503-4455.

COMIX SCENE #1. Grade? Price?. PO Box 245, Fairmount, GA 30139.

BEATLES "BUTCHER Cover" album! Yesterday and Today Capitol stereo 2553, peeled, G-VF, $450. Original. A true American classic. Tim, Box 43, Manhattan, KS 66505. 785-539-2154.

NEW FALL price list oddball sports collectibles, low prices, trades welcome, comics, toys, TV collectibles, games, stamps, coins, playsets. Southshore, Box 262, Marlboro, NJ 07746, 908-972-9435.

CHARLTON QUICK Draw McGraw #1VF Jetsons 2VF Partridge Family 9VF Ghostly Haunts 58 NM Six Million Dollar Man #1VF Space Adventure (1969) #5VF. All for $30, +$3 P&H. 540-349-9318.

ARNOLD PUBLICATION Marmaduke Mouse #4 (1947) F/VF $25, E.C. Picture Stories from the Old Testament #1 G/VG (piece out of top corn F.P. o/w Fn) $15. Marlene 540-349-9318.

4660 MISCELLANEOUS, FOR SALE

STAR WARS Taco Bell store displays, window stickers, toys for sale. Prefer to sell as a package deal. Call for details. Evenings 614-353-8708.

KELLOGS BATMAN and Robin foreign 3-D booklet with 3-D glasses uncut $10 postpaid. Tom Garcia, 3830 Neptune Ave., Brooklyn, NY 11224. 718-373-3089.

GET READY for Halloween masks: 2 ea. Eisner Spirit Comic-con promo, Dark Horse "Mask" Fox TV NHL promo $10 each. Cliff Gemmell, POB 740982, Arvada, CO 80006.

1997 OLD Time radio show calendar, seven big 11"x17" pages, artwork by Lynes, only $10 P&H. Bobb Lynes, Box 561, S. Pasadena, CA 91031.

CBG #306 to #1239, VG/F, a couple missing, $450. You pick up, won't ship. Bill Karpin, 1901 Coleman Ln., Fredericksburg, VA 22407. jkrpin@aol.com

OFFICIAL GLOW in the dark movie Spawn shirts $15 each. Embroidered hat $10. SASE for info: Linda Mar, 11015 Freer St., Temple City, CA 91780.

CONGO BILL #1 (scarce), writing and small scribbles on cover otherwise Good $75. Collegiate Hepcats V#1 $10. Mike Robertson, Box 372, Maple Valley, WA 98038.

ELVIS UNISSUED song! Can't sell this unless my attorney tells me it's legal. Information only on it $4 cash. Write Box 6, Cecil, OH 45821.

VAMPIRELLA 5NM (Warren) $70, #13 G-VG $10, #19 F-NM $40, #31 NM $35. $3 shipping. Lee Roberts, 119 N. El Camino Real, #135, Encinitas, CA 92024.

STATUES, JOKER $350, Robin $350, Flash $150, Death $300, Sandman $950, Batman $750- $1,600, all 5 Marvel Bisques $300, others plus shipping. Evenings EST 516-679-2642.

MAGAZINES, COMICS (old and new), action figures, trading cards, price guides, etc. SASE or send your list. John Kaminski, 8421 Zimmerman Rd., Hamburg, NY 14075.

4661 MISCELLANEOUS, WANTED

CHESS CHESS: Are you selling anything chess related? Ray Alexis, (The Chess Man) 3017 Maryland Place, Loveland, CO 80538. E-mail: cns@prodigy.net. Thank you!

UFO MATERIALS wanted. Buying books, magazines, videos on UFO phenomenon. Lists to: Orion Marketing, 1807 Cold Springs Rd., Liverpool, NY 13090. robertc130@aol.com

DOONESBURY WANTED: Daily newspaper strips, original art, posters, articles, etc. Robert Farney, PO Box 341071, Milwaukee. WI 53234. 414-546-4627. rfarney@execpc.com

4661 MISCELLANEOUS, WANTED

WANTED MCDONALD'S Happy Meal paper placemat dated 1995, artwork by Mike Wierlingo, feature Spider-Man, Hob-Goblin in game format. Vanko, 3245 Mallard, Homewood, IL 60430-4377.

MOVIES WANTED: "Grendel, Grendel, Grendel" 1979 animated film. SP copy OK. Send info. Andrew Berrier, 557 E. Liberty St., Chambersburg, PA 17201.

NEED DEATH items. Original art, fan art, what have you! (No comics). Send lists to: Greg Hurd, 105 Barry, Alpena, MI 49707.

MAX FLEISHER cartoon promos, cards, original sketches, signatures. Also: Pulps, 1930's-1940's. Also: Timely Captain America #65, G+/VG, reasonable. Greg 908-298-1974.

CIRCUS MAGAZINES, posters pre-1960's; extra! (M.E.), obscure pre-1950's Christian comics; Funnyman; Hairbreath Harry Kahles originals. Harry Miller, 190 Peach Blossom Ln., Bowling Green, KY 42103.

WANTED: DISNEY VHS videos: "Lady and the Tramp" and "Sleeping Beauty", also want Kelly Green #5 from Dargaud. Zanvil, 228-G Freedom Dr., Belleville, IL 62226.

MODEL KITS: Built up, badly painted, missing pieces, incomplete! Any figural super hero or monster kits. Cheaper preferred. Joseph Riordan, 3 W. Fairview, Valley Stream, NY 11580.

PLEASE REMEMBER, when you receive responses to your want ads, send acknowledgements to the writers, as a fandom courtesy. Thank you.

CARTOON CLASSICS on video cassette especially 1920's and 1930's black and white collectors fans please write: Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

SEEKING FRANK Frazetta Book Two, Yesterday's Lily, The Frazetta Treasury, and The Studio. Send price and condition. Kent Martin, PO Box 403, Clanton, AL 35046.

PHANTOM OF the Paradise: Paperback book, 7" promo single, sheet music book, script, promo items. John Adams, 97 Willow St., Lockport, NY 14094-4856. E-mail: JQAIII@aol.com

DR. KATZ shows on VHS wanted, especially episode with "Hello Aquaman", "Jumbo Juice"; prefer to trade for comics. Brad, 309 N. Parkway, El Dorado, AR 71730.

TRADING PARTNERS wanted for exchange of new/used pre-recorded tapes. Horror, sports, comedy, action. Your list for mine. Also trades for sale. PO Box 651, Woodbury, NJ 08096-7651.

4661 MISCELLANEOUS, WANTED

DISNYLAND SOUVENIRS, maps, brochures, tickets, menus, toys, guide books, 1950's and 1060's. Chuck, best prices paid, 562-594-9214, 213-418-3591.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MARVEL SLURPEE cups, 1970's, 79 different, 90 total. Also misc. Star Wars, etc., 123 cups total, best offer over $300. Bruce Reynolds 314-962-0837.

STAR WARS cheap, MIB, vehicles and playsets at loose prices, figures at 65% of guide, $4 in bulk! Call/ Fax wants. ALNBE 708-805-8825, Fax 708-423-0460 #295.

STAR TREK USS Enterprise 1991 Hallmark ornament. Not in original box, asking $375. If interested, call Jamie 606-282-8753.

UK TAZO mistakes. Miscut and mispackaged Star Wars tazos. Multiple tazos sealed together. Miscuts showing three different tazos. For pictures. E-mail: jrolsen@teleport.com

ORIGINAL RHINO MIP $22, Brainiac from Superman: Animated $9 MIP. Please call. Keith Hammond 606-356-0087. 9146 Hawksridge Dr., Covington, KY 41017.

GROO, CARDED gaming figures, set #708; Young Groo, Grooella, Sergio, Gravio. Set #705; cover Dragon. $18 set. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581.

CAPTAIN ACTION, Capt. America costume, MIB, $1,600; Batman MOC $495; Superman NM $150; Phantom NM $150; 1966 Aurora Batmobile kit MIMB $595. Curtis 415-637-9634.

FREE STUFF! Hot Wheels, Star Wars, Darkchylde, promo cards, Linsner, Spawn, Darkness, Toys, Witch Blade, comics. Send SASE. Billy, RR 7 Box 50, San Antonio, TX 78264.

CAPTAIN MARVEL action figure: Kenner Super Powers' Shazam, NM $65 postpaid. Allen Ellis, 468 Timberidge Dr., Covington, KY 41017-3329. 606-572-5527.

GI JOES 3-3/4" many carded figures, box vehicles Star Wars orange cards, Star Trek. Send list. Mark Arthington, 959 E. Main St., Ste. 243, Prattville, AL 36066.

BONE SCULPTURE, cold cast procelain. Retails for $100, you can have this one for $80, including shipping. Only one. Call quick. 612-926-6546 evenings.

MAGIC FANS American Dark pack available for a scant five dollars ppd. Write: Jerry C., 7554 River Rd., Olmsted Falls, OH 44138.

COMICS BUYER'S GUIDE

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For Comics Buyer's Guide Subscribers!!!

Classifieds are a great place to advertise if you want to buy or sell comics, and now CBG subscribers can place classified word ads for **FREE!**

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4051 Small Press, Wanted
4100 Archie, For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
4130 DC, For Sale
4131 DC, Wanted
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4171 Fawcett, Wanted
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4191 Harvey, Wanted
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4721 Video Games, Wanted
4800 Fanzines, For Sale
4801 Fanzines, Wanted
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted

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- Free classified offer is available to **COMICS BUYER'S GUIDE** subscribers only.
- One free classified ad per subscriber per week.
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- Sorry . . . we cannot accept ads for price list or want list solicitations.
- Free classified word ads must be 25 words or less including any name, address & telephone number. Those ads running over the 25 word limit are subject to editing and/or rejection.
- Free classified ads are not transferable.

Please print and punctuate

Classification #_____

1	2	3	4	5
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11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

Make sure your address is listed above exactly as you wish it to appear in the ad. When post office box number is used, we require your complete name and street address below for our files.

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

Advertising deadline is Tuesday, Sept. 30 for the October 24, 1997 issue.

COMICS BUYER'S GUIDE

Mail to:
COMICS BUYER'S GUIDE
Dept. CX, 700 E. State Street
Iola, WI 54990-0001

4700 NOVELTIES, TOYS, GAMES FOR SALE

BATMAN, JOKER with squirting orchid (1989) $15. Superman figures loose $5 each, Gold Spawns $15 each; Sam and Twitch $15. Steven Pearlman 973-857-3960.

STAR WARS Hans and Luke 12" 2 pack, very very hard to find. Only one left. First $100. Ppd. Others. Mark 918-836-3718, 918-455-8334.

RECENTLY FOUND box of original Star Wars vehicles. From Millennium Falcon to Jabba. Write for free list. MT Gross, 6367 Pitcher Ct., Bealeton, VA 22712.

4701 NOVELTIES, TOYS, GAMES WANTED

SUPERMAN WANTED! Unlimited cash available for all super Superman collectibles! Sell me your Superman toys, games, premiums, everything! Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360.

CLOISONNE PINS still being bought. Send list or photocopy of what you have to: Douglas Lipman, 484 5th St., San Francisco, CA 94107. Any amount.

STREET FIGHTER 3-3/4" movie edition figures: Chan-Li Xiang, Zangief, Vega, Balrog, Dhalsim, Ryu. Send prices to: Chris Quan, 60 Amethyst Way, San Francisco, CA 94131.

BTAS PENGUIN wanted, loose but complete, also wanted loose (old) Star Wars figures. Info. to: Mike Bothwell, 512 Coventry Dr., Grapevine, TX 76051. E-mail: slcm@aol.com

4701 NOVELTIES, TOYS, GAMES WANTED

GI JOE figures, Scarlett and Snake Eyes, either original or Ninja Force. Have comics to trade or will buy. Michelle, 514 Ashley Ct., Alpharetta, GA 30022.

ANYBODY WANT to trade action figures? I have many newer figures. Looking for loose Thundercats and many new figures. Katie Huddleston, 40650 Shellie Ln., Hemet, CA 92544.

HALLMARK SPIDER-MAN ornament (1996) wanted. Please write first. Thanks! Brian Kallenberg, PO Box 223, Lambertville, MI 48144.

GAMES WANTED: Silly Safari, Haunted House, Monster Lab, Outer Limits, Land of the Giants, Weird-Ohs, Golferino/Pivot Golf. Doug Hazlewood, 309 Dunbar, Victoria, TX 77904-3043.

PEZ WANTED: Monsters, super heroes, comic characters, foreign, premiums, etc. Paying price guide for ones needed. Coover, 1537 E. Strasburg Rd., West Chester, PA 19380-6380.

BUYING MEGOS- Super heroes, apes, misc. Any condition even just loose pieces/ costumes. Len Knappenberger, 1148 Dennis Dr., South Bend, IN 46614.

4720 VIDEO GAMES FOR SALE

ATARI 2600, 7800, Intellivision, Colecovision,TG-16, Nintendo, Odyssey 2, others, games and systems for sale! Send SASE: Comic Relief, 1655-134 Oak Tree Rd., Edison, NJ 08820.

SUPER NINETENDO, Spider-Man, Separation Anxiety cartridge, sealed, $20 +postage. Sam 904-725-4920.

4721 VIDEO GAMES WANTED

BUYING PANASONIC 3-DO, SNES, Genesis, games. Must have instructions. Paying more than leading game buyer. Tell me what you have. Eric 718-273-3526.

4800 FANZINES, FOR SALE

ARGOSY COMIC Book Price Guide First Historical Edition represents entire 1965 guide plus historical overview, illustrations, commentary, $5 postpaid! Quasar, PO Box 2227, Louisville, KY 40201-2227.

COMIC BOOK Profiles #1. Featuring a profile of Joe Kubert and The Kubert School. Order from the September issue of Previews (in magazine section).

COMICKAZI #1 M (1969) $18, Venture #5, Adams FN-NM $13, C of F #12 NM+ (Marvel/Spock) $18, Infinity 5 G+ $8. $3 shipping. Lee Roberts, 119 N. El Camino Real #135, Encinitas, CA 92024.

4801 FANZINES, WANTED

ACHTUNG! HOGAN'S Heroes fanzines wanted. VHS Hogan in German also wanted. Adios! Will Day, PO Box 131, Eddington, ME 04428.

4900 NEWSPAPER STRIPS, FOR SALE

BIG SUNDAY comic list, $1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225.

4900 NEWSPAPER STRIPS, FOR SALE

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1996. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

TARZAN & Prince Valiant Sunday pages from the 1930's & up, 2,000. Sunday sections from 60's, 70's & 80's. Send for complete catalog Adventure Zone Comics, 2433 South Paseo Loma Circle, Mesa, AZ 85202. 602-897-1359.

DAILIES, YEARLY runs, '20s, '30s, '40s. Kid and family humor only. SASE with want list. John Cody, 6 Williams Rd., Lynnfield, MA 01940.

4901 NEWSPAPER STRIPS, WANTED

SUNDAY COMICS wanted. Large collections 1900-1960 immediate cash trades available. Peter Maresca, 450 Monroe Drive, Palo Alto, CA 94306, petestrips@aol.com Phone/FAX: 415-941-7988.

WANTED: A complete set of Batman and Robin comics, from 1943 to 1946, of any Sundays. Write to: Alfred Sherman, 247 Parkview Ave., Apt. 5P, Bronxville, NY 10708-1324.

BE THE first to help me complete Railroad Red and the Spurline! Even copies will do- Help! John, 13 Crombie St., Burlington, VT 05401-3612.

ORPHAN ANNIE daily strips from years 1954-1955, 1961-1965. Lots welcome (large or small). Runs not necessary. Schultz Riggs, PO Box 751, Jackson, MS 39205.

DAILIES: SECRET Agent Corrigan, Rip Kirby, Lone Ranger, Juliet Jones, Buz Sawyer, Ambler. Donald Whyte, 46 Greenwood Place, Buffalo, NY 14213-1424. 716-882-2875.

By Maggie Thompson

There's a wide gamut of books of comics available to today's reader (and even pre-reader, thanks to *Gon*). The merest *idea* of the spectrum that the industry runs in its paperbacks and hardcovers can be gleaned from this week's reviews:

• ***The Big Book of Martyrs*** (1997, DC/Paradox, black and white, ISBN 1-56389-360-6, $14.95) is the latest "big book," and it could be one of the best sellers in this line. It follows the pattern and packaging of other big books — but this anthology is focused on the sacrifices of those who died for their Christian beliefs. DC made a sensible choice in marketing terms. In entries dating from the time the Protestants left the Roman Catholic church, the selection is made from Catholic martyrs, rather than, say, Anglican martyrs. That is to say that the book includes Catholic Saints Thomas More and John Fisher but not, say, Protestant martyrs Anne Askew and William Tindall.

(A personal anecdote: When I began reading comics in the 1940s, my mother's mother commented that she, too, had grown up reading a "comic book": Rev. John Fox's *Book of Martyrs*. I have her copy of the book, this one printed in 1849. It's illustrated with picture after picture of religious people being tortured — and I offer a regrettably muddy scan of the Polycarp picture, below right, as a contrast to DC's less sensationalistic version, below left.)

• At a different point in the gamut of comics as books is ***Chastity: Theatre of Pain***, created and written by Brian Pulido and illustrated by Justiniano (Chaos!, ISBN#189124300-4, $9.95). This collects the mini-series which begins with a young woman who's "a destitute teen-ager from Toledo, Ohio." She quickly becomes a reluctant — though gifted — vampire. What would such a character do — and why? Readers who go for cute, scantily dressed, assertive vampires will enjoy this. (It could easily make a movie of the week — or even a TV series. The characters are intriguing enough to support either.)

• Still got that gamut? Here's a still *different* point on it. ***JLA: New World Order*** is written by Grant Morrison, pencilled by Howard Porter, and inked by John Dell (DC, ISBN #1-56389-369-X, $5.95). It's traditional super-hero fare — *and* a story which has met with increasing interest by comics buffs. The Justice League is adjusting to itself as a team and to the Hyperclan — which *seems* to be kindly competition. It's a fresh turn at traditional JLA storytelling.

• ***Tijuana Bibles*** (subtitled "Art and Wit in America's Forbidden Funnies, 1930s-1950s" is an anthology of work from anonymous creators put together by Bob Adelman with additional input from Art Spiegelman, Richard Merkin, and Madeline Kripke, 1997, Simon & Schuster, hardcover, ISBN 0-684-83461-8, $24). Its title might lead an innocent on an Internet search to end up with a book not aimed at the same audience as *Martyrs*. Spiegelman's informative essay notes, "The Tijuana Bibles probably weren't produced in Tijuana (or in Havana, Paris, or London, as some of the covers imply), and they obviously weren't Bibles. They were clandestinely produced and distributed small booklets that chronicled the explicit sexual adventures of America's beloved comic-strip characters, celebrities, and folk heroes."

And Simon & Schuster has lovingly and faithfully reprinted many — each with an explanatory caption to put the characters in context. Since they were sometimes known as "Tillie and Mac

SAY "CHEESE!"
I SHOULD BE ABLE TO GENERATE ENOUGH OXYGEN TO KEEP YOU ALIVE BUT THIS IS GONNA BE ONE HELL OF A BUMPY RIDE, FOLKS.
REX?
HOLD ON A SECOND HERE. WHAT ARE YOU DOING?
YOU CAN'T DO THIS, REX.
WHAT HAPPENS WHEN YOU HIT THE ATMOSPHERE? WHAT HAPPENS WHEN YOU HIT THE GROUND?

books," it is convenient that Abelman offers *one* panel which can be reproduced in ***CBG***. The book is fascinating, if occasionally necessarily repetitious. Other text is also informative (including Spiegelman's contradiction of the other major text of the field, that of the four-volume *Sex in the Comics*, long out of print). It does raise the question of how this book is likely to play in Oklahoma City. Given that the greatest part of this text is *designed* to be pornographic, it must also be a given that it is of importance, both historically and sociologically. Will the Oklahoma City police raid Barnes & Noble, Waldenbooks, and/or Borders over this excellent volume?

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A. PAYMENT: Ads must be accompanied by payment. You may pay with a check, money order, or credit card.

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E. CONTRACT RATES are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract items. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.

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K. P.O. BOX ADS are allowed, but the permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.

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N. CAMERA READY display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reproductions, enlargements or mail response key change. Classified Display, Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

O. SPACE RESERVATIONS available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.

P. PRE-PRINTED INSERTS are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.

Q. CIRCULATION is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.

R. PROOF OF PUBLICATION: Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.

S. NOTE: All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc. reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason, whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as acceptance of all rates and conditions in effect at the time the advertising is submitted. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assumes responsibility of any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectional for any reason.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990

COMICS BUYER'S GUIDE

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Iola, Wisconsin 54990
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Sept. 16, 1997	1247	Oct. 10, 1997	Tues., Oct. 7, 1997	1250	Oct. 31, 1997
Tues., Sept. 23, 1997	1248	Oct. 17, 1997	Tues., Oct. 14, 1997	1251	Nov. 7, 1997
Tues., Sept. 30, 1997	1249	Oct. 24, 1997	Tues., Oct. 21, 1997	1252	Nov. 14, 1997

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
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B. 2 col. x 5-3/8" (4-7/8" x 5-3/8") or 4 col. x 2-5/8" (10" x 2-5/8")	$184.00 $184.00	$180.00 $180.00	$177.00 $177.00	$169.00 $169.00	$155.00 $155.00
C. 2 col. x 11" (4-7/8" x 11") or 4 col. x 5-3/8" (10" x 5-3/8")	$286.00 $286.00	$280.00 $280.00	$275.00 $275.00	$263.00 $263.00	$240.00 $240.00
D. 4 col. x 11" (10" x 11")	$515.00	$505.00	$494.00	$474.00	$433.00

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2. 1 col. x 2" (2-1/4" x 2")	$28.00	$27.50	$27.00	$26.00	$24.00
3. 1 col. x 3" (2-1/4" x 3")	$36.00	$35.00	$34.50	$33.00	$30.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 35¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$29.00	$28.00	$27.00	$26.00	$24.00

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"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

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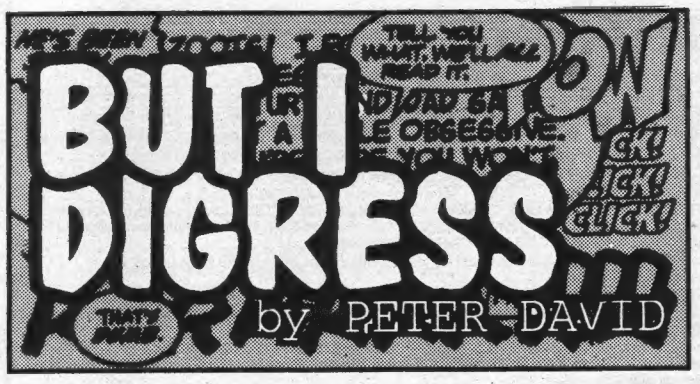

People keep sending me jokes.

I'm not entirely sure why. But literally every day now, whenever I log on AOL, I find funny lists, jokes (some of them unprintable in a family publication) *etc.*, in my mailbox. So I figured I'd share some of them with you. Why? Because (a) I'm crushed between deadlines on New Frontier books and several other projects, and (b) I'm feeling kind of down about Princess Di at the moment and don't feel like talking all that much. So — I'll let others talk for me.

The main thing I regret is that I can't always credit the original authors, and in some cases the people sending the material are simply forwarding material sent to *them*. These aren't always like that wonderful "Xena" parody in which there was a name attached. But where I can, I will.

•

The first was passed on by, of all people, Editor Kevin Dooley:

If I ever become an Evil Overlord ...

1. My legions of terror will have helmets with clear Plexiglas visors, not face-concealing ones.

2. My ventilation ducts will be too small to crawl through.

3. My noble half-brother whose throne I usurped will be killed, not kept anonymously imprisoned in a forgotten cell of my dungeon.

4. Shooting is *not* too good for my enemies.

5. The artifact which is the source of my power will not be kept on the Mountain of Despair beyond the River of Fire guarded by the Dragons of Eternity. It will be in my safe-deposit box.

6. I will not gloat over my enemies' predicament before killing them.

7. When the rebel leader challenges me to fight one-on-one and asks, "Or are you afraid without your armies to back you up?" My reply will be, "No, just sensible."

8. When I've captured my adversary and he says, "Look, before you kill me, will you at least tell me what this is all about?" I'll say, "No," and shoot him.

9. After I kidnap the beautiful princess, we will be married immediately in a quiet civil ceremony, not a lavish spectacle in three weeks' time during which the final phase of my plan will be carried out.

10. I will not include a self-destruct mechanism unless absolutely necessary. If it *is* necessary, it will *not* be a large red button labelled, "Danger: Do Not Push."

11. I will not order my trusted lieutenant to kill the infant who is destined to overthrow me. I'll do it myself.

12. I will not interrogate my enemies in the inner sanctum — a small hotel well outside my borders will work just as well.

13. I will be secure in my superiority. Therefore, I will feel no need to prove it by leaving clues in the form of riddles or leaving my weaker enemies alive to show they pose no threat.

14. I will not waste time making my enemy's death look like an accident: I'm not accountable to anyone, and my other enemies wouldn't believe it.

15. I will make it clear that I *do* know the meaning of the word "mercy"; I simply choose not show them any.

16. One of my advisors will be an average 5-year-old child. Any flaws in my plan that he is able to spot will be corrected before implementation.

17. All slain enemies will be cremated, not left for dead at the bottom of the cliff. The announcement of their deaths, as well as any accompanying celebration, will be deferred until after the aforementioned disposal.

18. My undercover agents will not have tattoos identifying them as members of my organization, nor will they be required to wear military boots or adhere to any other dress codes.

19. The hero is not entitled to a last kiss, a last cigarette, or any other form of last request.

20. I will never employ any device with a digital countdown. If I find that such a device is absolutely unavoidable, I will set it to activate when the counter reaches 117 and the hero is just putting his plan into operation.

21. I will design all doomsday machines myself. If I must hire a mad scientist to assist me, I will make sure that he is sufficiently twisted to never regret his evil ways and seek to undo the damage he's caused.

22. I will never utter the sentence, "But before I kill you, there's just one thing I want to know."

23. When I employ people as advisors, I will occasionally listen to their advice.

•

The next item came from "Trillseekr." Some of them kind of sound like Steven Wright's ("Why isn't there another word for 'thesaurus'?") brand of humor:

Why do you need a driver's license to buy liquor when you can't drink and drive?

Why isn't phonetic spelled the way it sounds?

Why are there interstate highways in Hawaii?

Why are there flotation devices under plane seats instead of parachutes?

Why are cigarettes sold in gas stations when smoking is prohibited there?

Do you need a silencer if you are going to shoot a mime?

Have you ever imagined a world with no hypothetical situations?

How does the guy who drives the snowplow get to work in the mornings?

If 7-Eleven is open 24 hours a day, 365 days a year, why are there locks on the doors?

If a cow laughed, would milk come out her nose?

If nothing ever sticks to Teflon, how do they make Teflon stick to the pan?

If you tied buttered toast to the back of a cat and dropped it from a height, what would happen?

If you're in a vehicle going the speed of light, what happens when you turn on the headlights?

You know how most packages say "Open here"? What is the protocol, if the package says "Open somewhere else"?

Why is it that, when you transport something by car, it's called a shipment, but when you transport something by ship, it's called cargo?

Why is it that when you're driving and looking for an address, you turn down the volume on the radio?

•

Last, this also came from Trillseekr, but there's actually an author's name attached to this one: Diane Kornf (although that may not be her full last name, but, hey, I tried).

In honor of the new season of Voyager:

Yes, here they are — my fearless psychic predictions for the upcoming *Voyager* season — direct from the *Voyager JCC* Psychic Hotline.

At some time during the season the following will occur:

1. The *Voyager* will encounter a spatial anomaly!

2. A shuttlecraft will be damaged or destroyed!

3. After an attack on their ship, crew members will be forced to hang onto the nearest equipment, as they are thrown mercilessly from side to side. Some may even fall down!

4. During such an occurrence, part of Janeway's hair will fall out of her pony tail.

5. One of the crew members will die! — I see, yes, I think I see the color red — could possibly be a red shirt.

6. Janeway, seeking companionship, solace, and stimulation (intellectual stimulation, of course) will turn to none other than, yes, you guessed it, a holodeck character — the emotional equivalent of hiding under a desk, perhaps?

7. Several crew members will be forced to use the turbolift!

8. Contrary to what you may have heard, Tuvok will *not* mate with Neelix in an effort to reproduce a son named Tuvix.

9. Genevieve Bujold will *not* guest star as Neelix's new love interest.

10. Jeri Taylor will *not* guest star, period.

11. The *Voyager* will encounter a terrifying alien species called the — let's see — I sense a B, possibly an O, maybe a G. Yes, that must be it, the *Bog*!

12. While on their journey home, the crew of the *Voyager* will *not* recruit tall, athletic aliens with promises of multi-million dollars contracts and advertising deals.

13. Janeway will be seen looking at Chakotay's lips.

14. The new Borg, seven of nine, will *not* start a prostitution and gambling ring.

15. Chakotay will say, "Yes, Captain," several times.

16. Janeway will say, "Let's do it." It is unclear whether she says this to Chakotay or to the bridge crew in general.

17. Millions of fans will be confused and misled by Paramount *Voyager* previews.

18. Harry Kim will be part of an away mission.

19. The doctor will say, "I'm a doctor, not a(n) ..." Sorry, the last word will not come in.

20. Janeway and Chakotay will be seen naked together in a bed, on the grass, in the turbolift, and in the water.

— Oh, wait. I'm sorry. I believe that last one belongs on my *Voyager* FanFic Psychic Hotline List.

Remember, these predictions are guaranteed to have at least a 50% chance of being true! Yes, there is a 50/50 chance that we will, or will not, see these in the upcoming season.

If you would like to call the *Voyager JCC* Psychic Hotline for more fascinating details that will make your life more fulfilling, help you find that love interest you seek, get you more money on your job, just call (900) 474-747-4747. All calls will billed at $47 per minute. Proceeds go to support the *JCC* Addiction society.

Diana K. (I apologize if I have inadvertently stolen any ideas from anyone. We psychics never know where our information comes from. It just appears.)

Peter David, writer of stuff, can be written to at To Be Continued Inc., PO Box 239, Bayport, NY 11705. But you probably knew I was going to say that. Hey! Maybe you're psychic!

read this

Michael Dean
CBG News Editor

Junior bent

At first, Bill Wray's take on Mike Mignola's popular horror character, rendering Hellboy as Hellboy Jr., seems like a twisted concept, but the fact is kids and monsters have always had a special rapport. Once you get past the roasted maggots, *Hellboy Junior Halloween Special* (Dark Horse, $3.95) is basically a variation on Harvey's *Hot Stuff* and Dell's *Melvin Monster*. With characters like Wheezy the Sick Little Witch and Somnambo the Sleeping Giant, the special targets Harvey's line-up, but the surprising thing is how much these targets are replicated rather than skewered. In "Maggots, Maggots, Everywhere," the Hellboy Jr. story I was able to preview, the restless Bad Boy protagonist gets into trouble when he strays into strange, enchanted lands — just as Hot Stuff used to do. Hellboy Jr. comes from the typical monster world of topsy-turvy values where liver milkshakes are yummy and politeness is an insult — just like Melvin. Missing are the deadpan humor and observations about human society with which the brilliant John Stanley invested *Melvin*. And *Hot Stuff*'s stories had an allegorical coherence that *Hellboy Junior* never achieves. Still, Wray is a talented artist who knows what kids like. The perverse joke of *Hellboy Junior* is that it takes the kind of kiddy concept that today's kids would turn their noses up at and fills it with the violent action and gross-out humor that the same kids would find cool. Pass this one to your little brother and watch him laugh milk through his nose.

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1000	58.00	75.30	66.45	86.40
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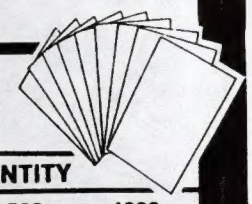

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	KAF28N	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40N	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
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	KAF28R	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40R	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.45	5.40	8.50	34.40	58.30
	KAF28DSA	INTERMEDIATE	0.028	6.90	10.90	16.90	68.80	120.95
	KAF40DSA	SUPERIOR	0.040	10.70	18.80	35.60	149.05	259.10
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.70	5.75	9.00	36.15	61.70
	KAF28GA	INTERMEDIATE	0.028	7.40	11.40	17.95	72.30	127.80
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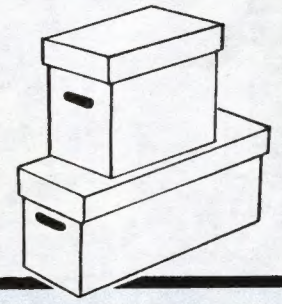

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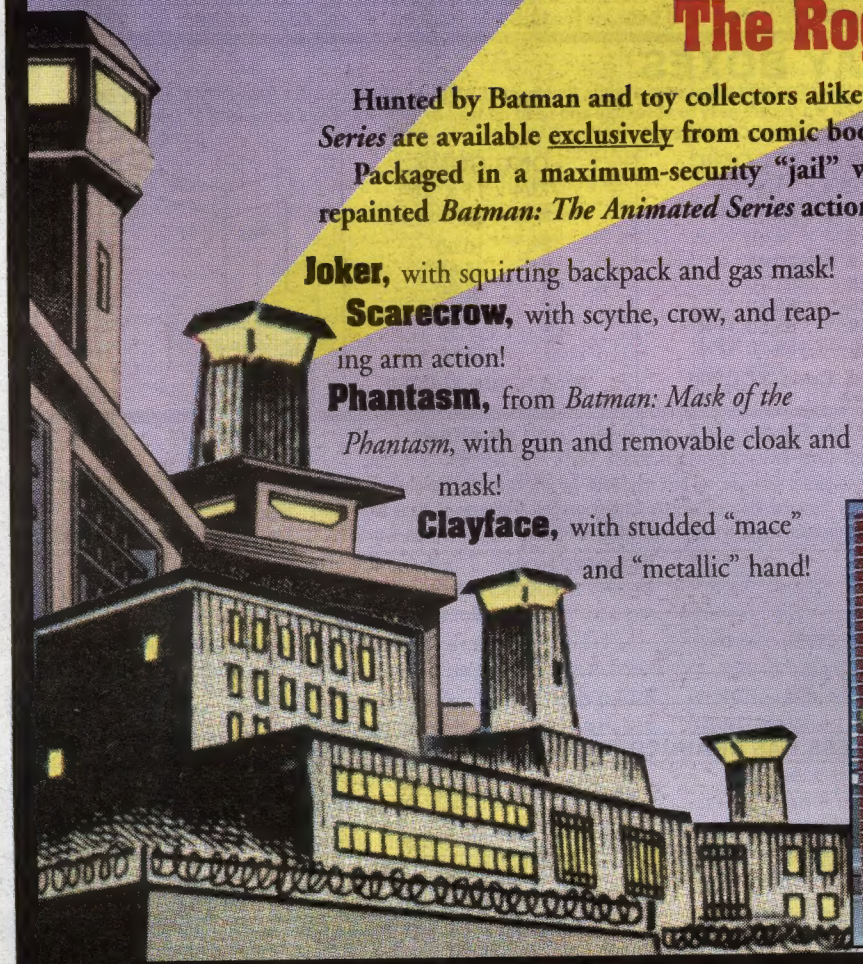

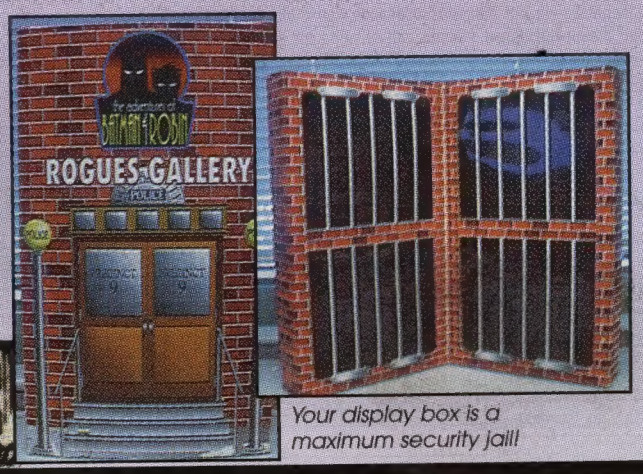

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